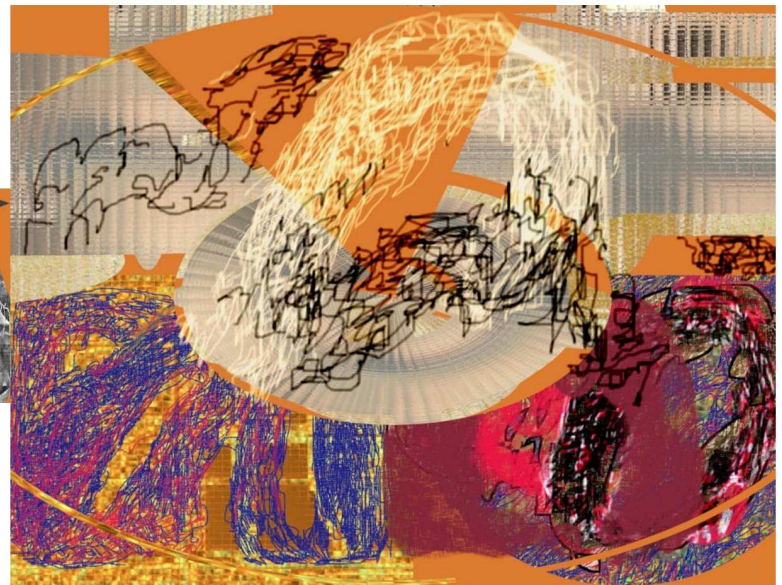
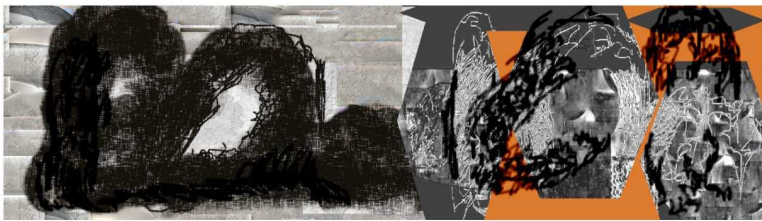


Aesthetic Drift of Drawing

Edwin VanGorder



Aesthetic Drift of Drawing

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Aesthetic Drift of Drawing

Line of logic: the track and trace of semiotic screens or the world seen through language in this case the drawing intersection which forms the act of configuration as that broad nature of thinking which is language a(meaning:: that which is a referent to the very act of reading the nature of making according to moods and modes within ,the grapheme or morpheme to graphos entity of marking, Adumbration or the intertext, referent to paradigms as altered is the aesthetic I generate in the following field of play and work as art and language become computer art and language per cyber drawing.

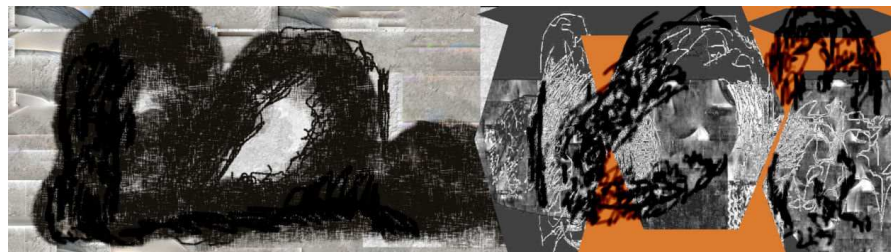
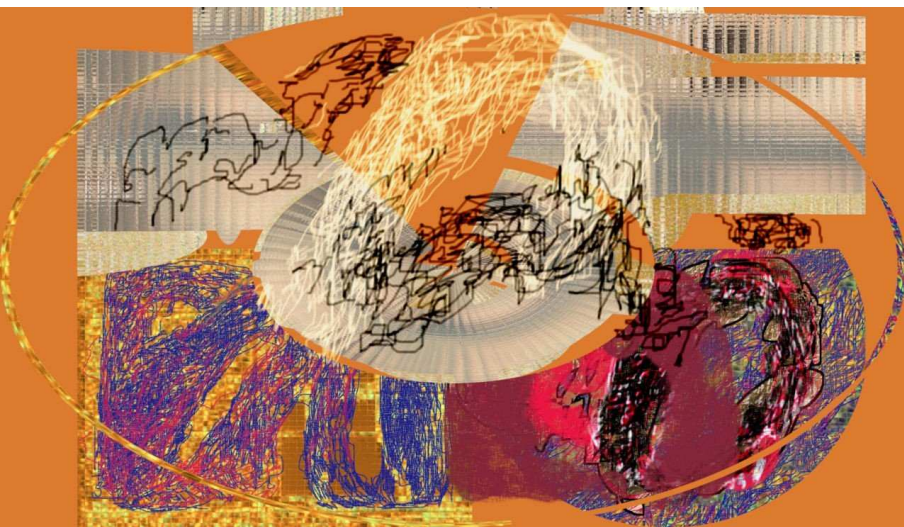
Distances: from distiendre or the tint by which bleaching or leaching color creates a contrast which in time reversed meaning to become the act of applying color as that contrast direct... of gel to glossum the PIE glass relates diseindre to distance (looking glass) and glossum as a color- amber which formed an early color spectrum notion, altered to relating umber (like umbrella) a shadowing, shows in adumbration as to overshadow, foreshadow, partially outline, plan refer to paradigms in proleptic time like the Balduccio as an aesthetic drift or umbrella

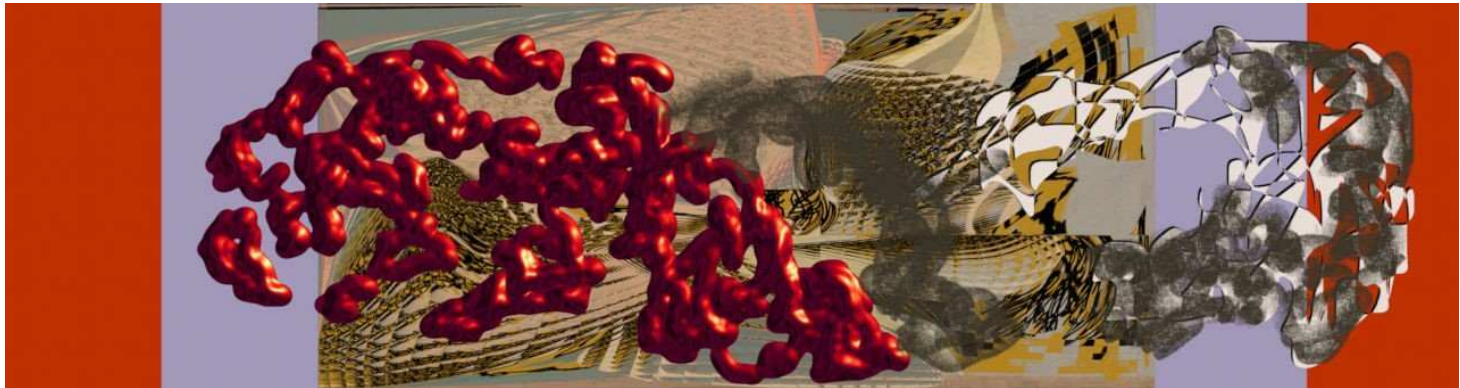
This drawing permits the idea of a cenotaph or sculptural mass related to an absence to carry the resonance of the supporting lines of logic in rhetoric i.e. the relation between anaphora and cataphora,the former in its starkest demarcation meaning towards repeating words or phrases in successive sentences but aligned really therein to a brachelogy or constitutive combination of a broader consideration of scale developed over time by linking a reference to its source. Where that source is considered as brought forward to attention integrating the present moment as diexis or context is the relation of an antecedent time,whereas of cataphor that sense of remove to broader abstraction brings the birthright of proleptic time full circle.

In the drawing an originary drawing which gets my attention because it has Byzantine quality is developed by exploding it to wings making of these memorials the opportunity to construct a bridge over the pylons, and then considering the absence of color or remittance, to sculpture, indicated by sculptures own history of relating to ceramics and glass windows the idea of tint as entomologically a reversal of an original meaning of taking away color restored to language in a reversal of meaning gives the relation of an adumbration aesthetic meaning “foreshadowing”, trace events and conjecture as the etymology of umber over amber, amber being the tone of glossum or gel as glass (transported as paste) which assimilated to colors between tinted glass and smelt crystal as an amber set of association borrowed from the natural trace of drawing materials inclement to the ochres and earths, while the umber or umbrella , shadow, darkening, indicates the presence of the chromatic scale meeting the foretelling of the value scale i.e. drawing.

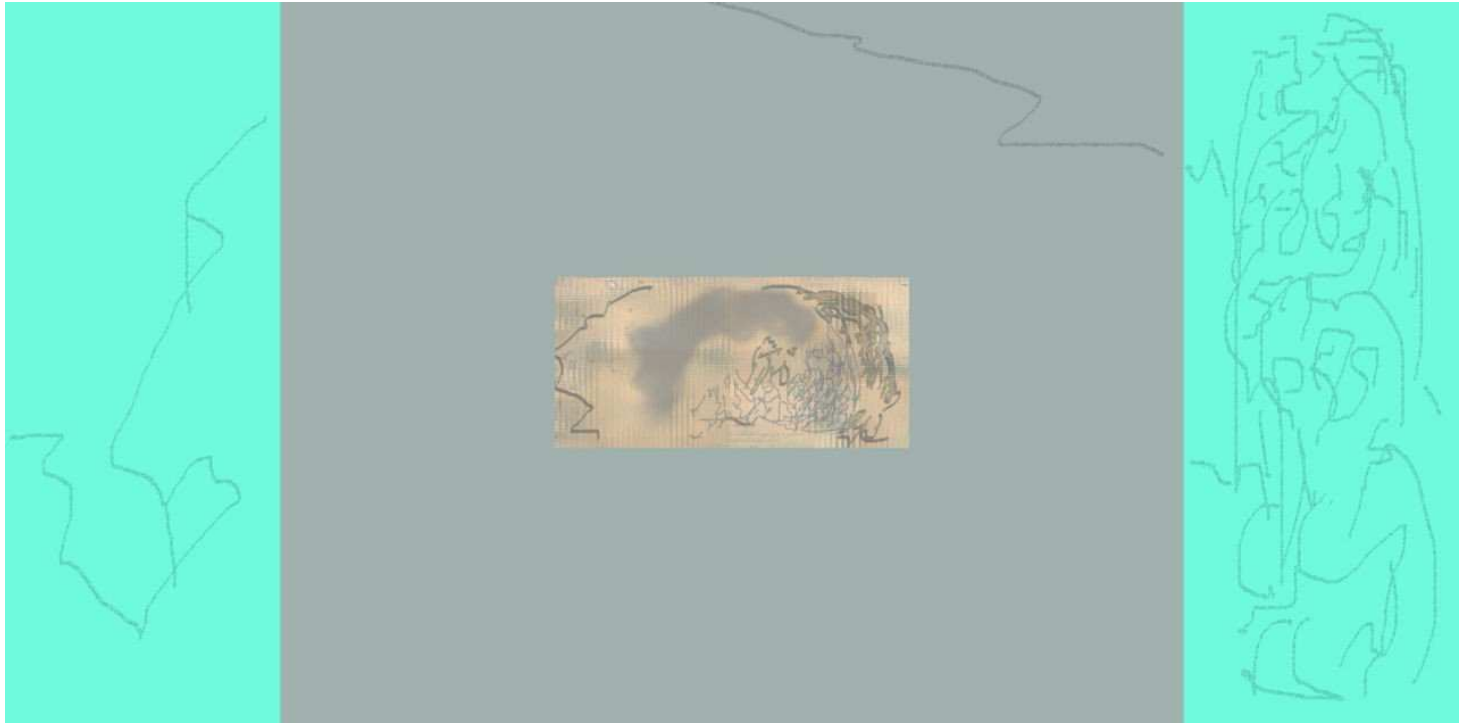
The interest of anaphora is a broad art and language domain which marks in particular the human sense of time which computer art must meet at its difficult difference and assimilative brachelogies to be.













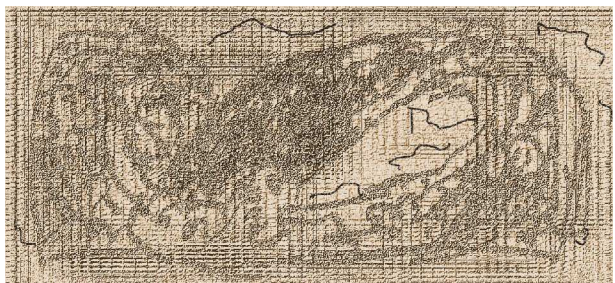
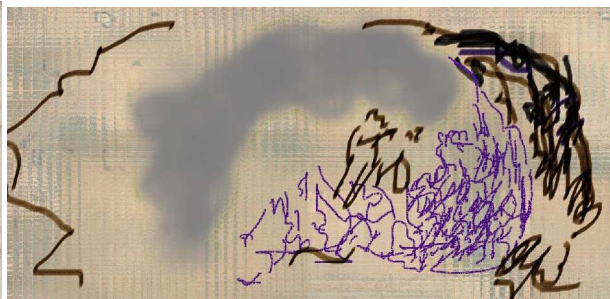
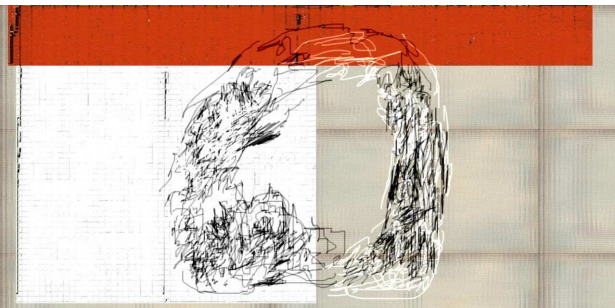


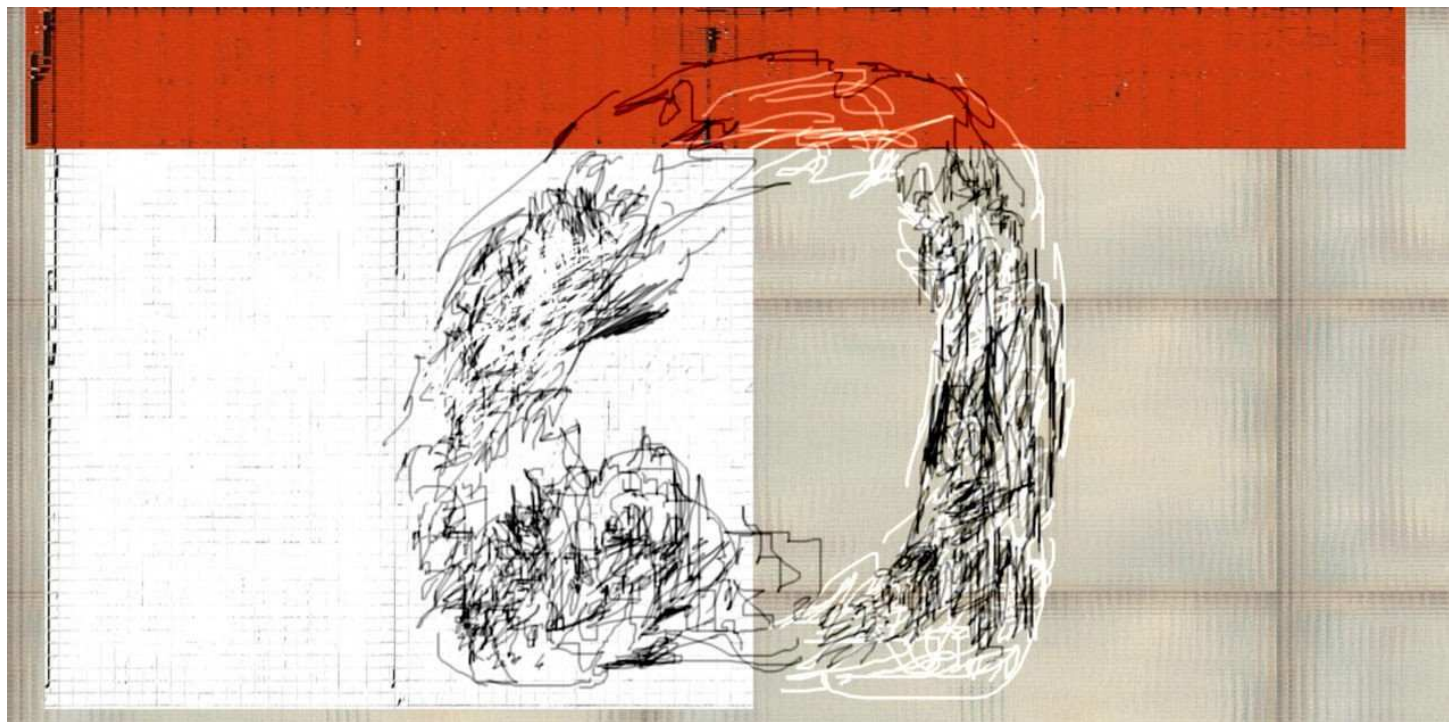
*2- consider the muscle tone of the bottleneck bowtie:
(polyphonic polymar...)*



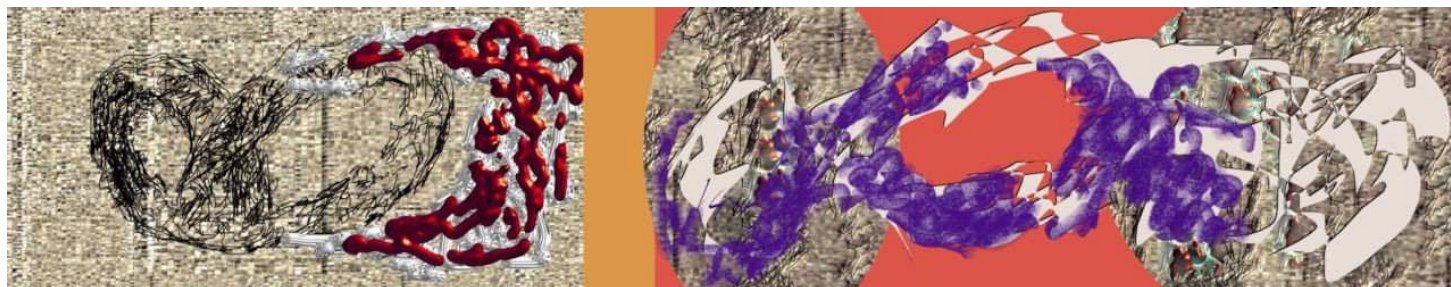
3- Tectonic Plate with Bottleneck -Bow Tie- Aesthetid Drift- Linguistic drift- and Chiasmus Straits...

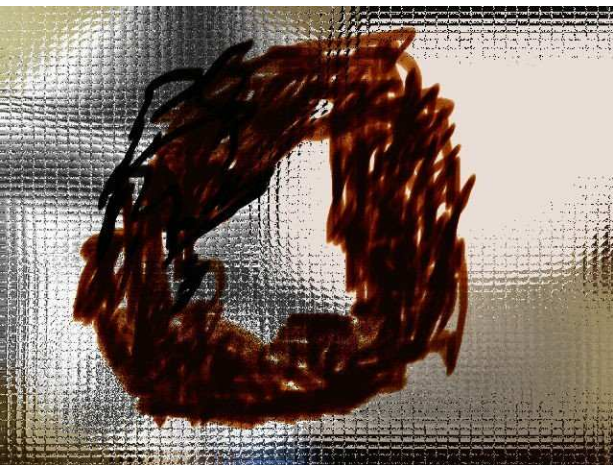
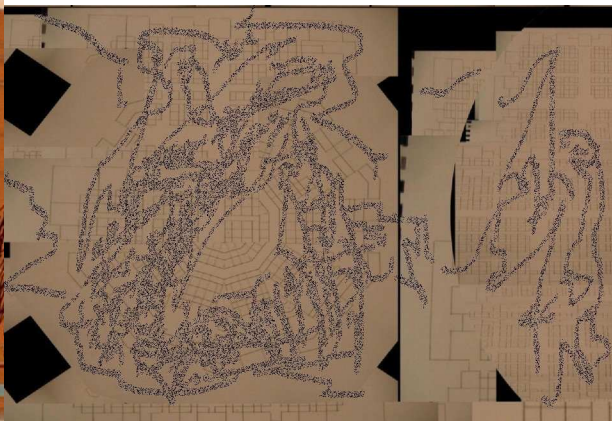
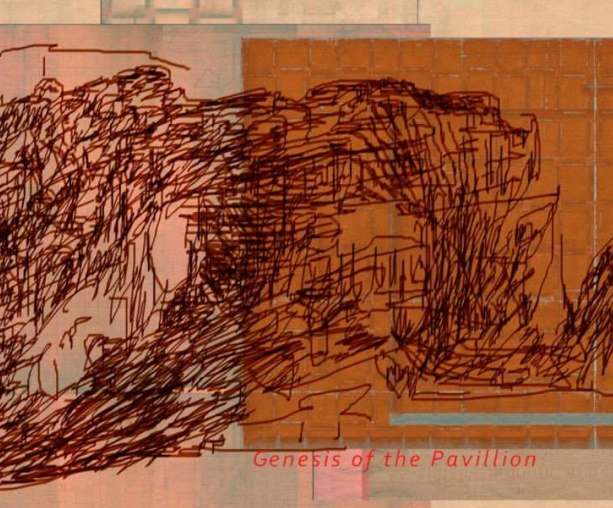


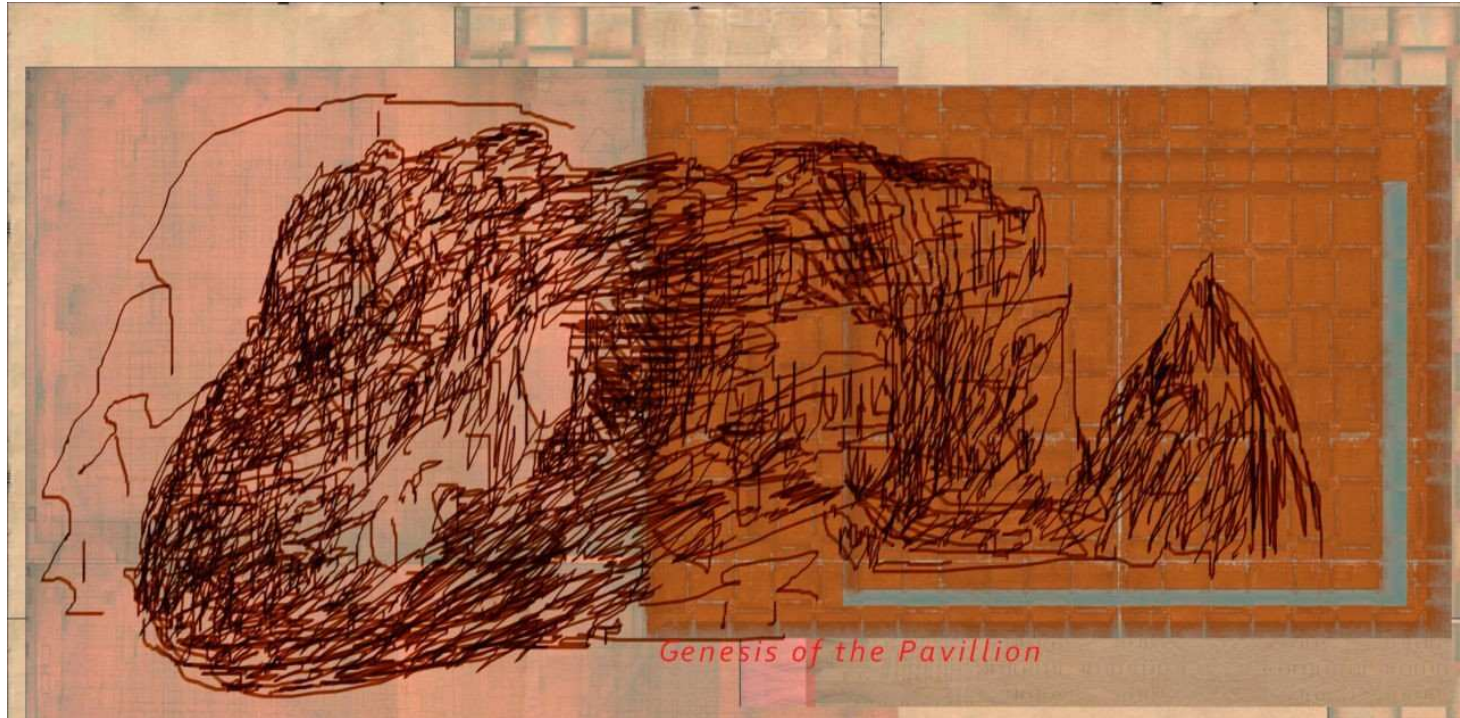








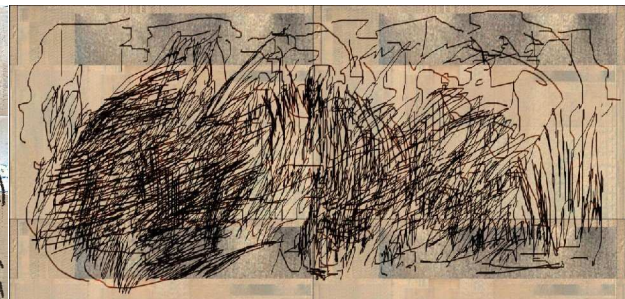
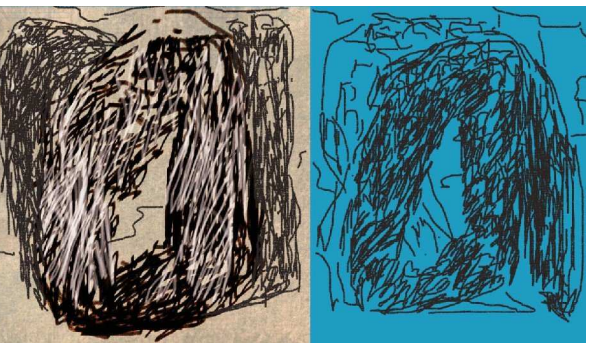
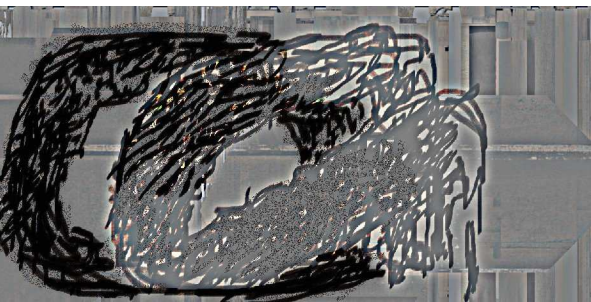






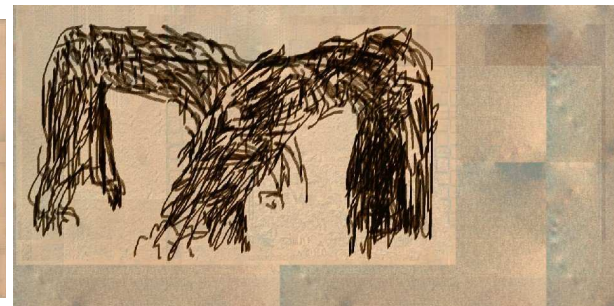
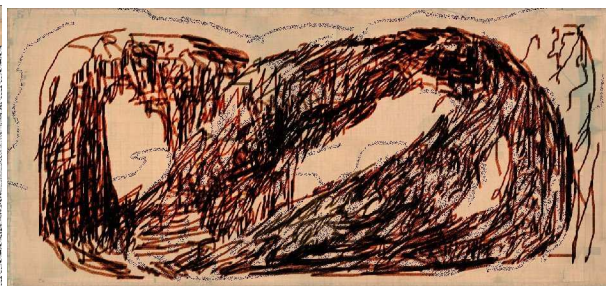
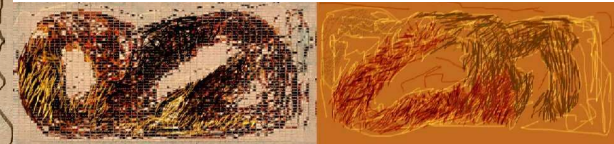
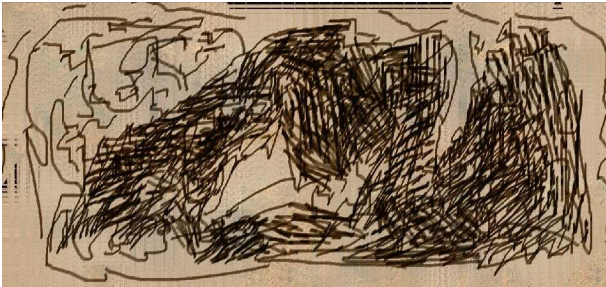
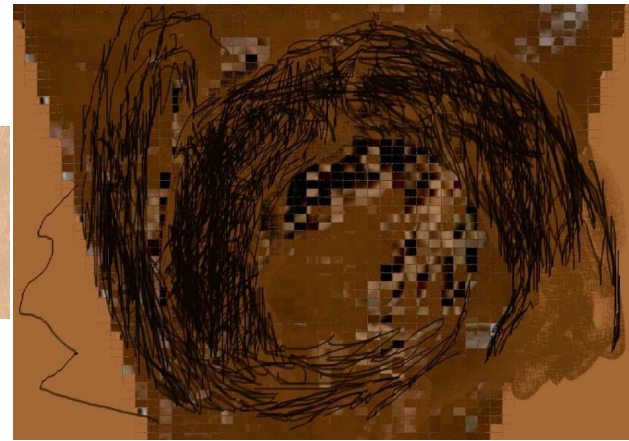
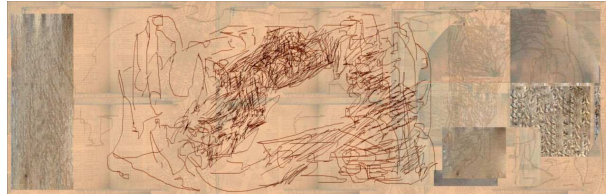
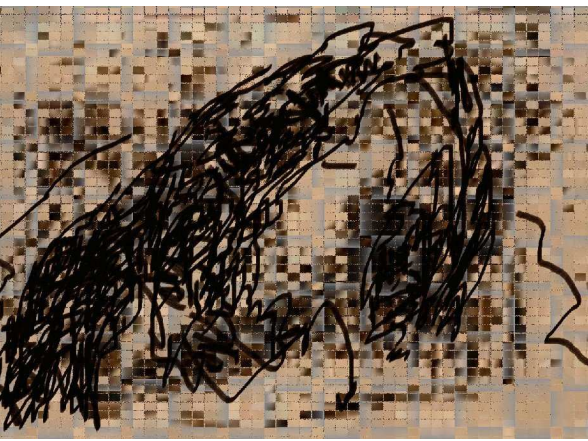


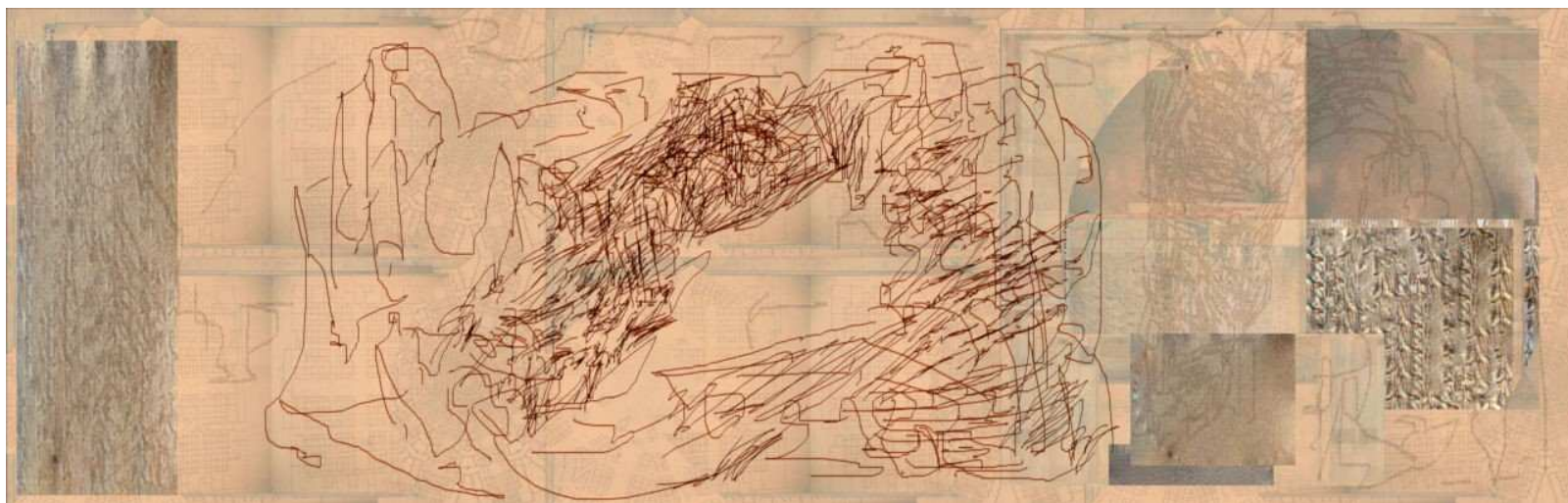






PlE:-> "reg" = mood generator "gen"= that which (is) produced, ward- ward (see raw)- regeneration regency dragon draw

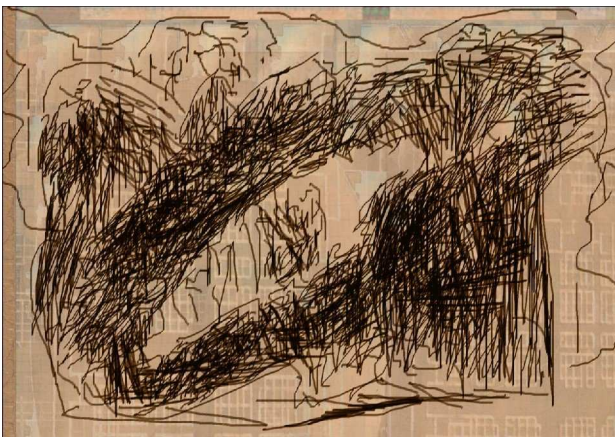
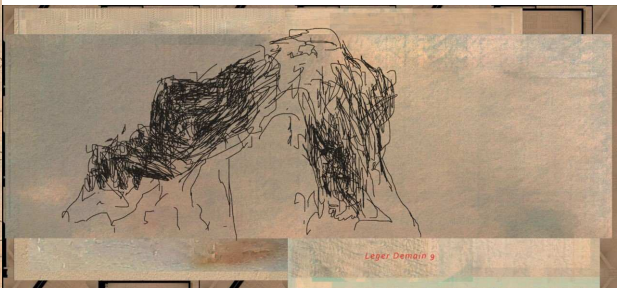
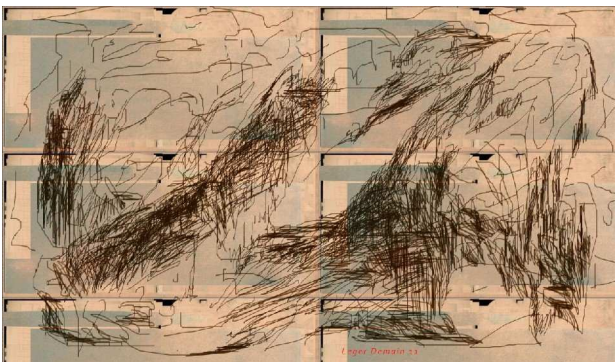


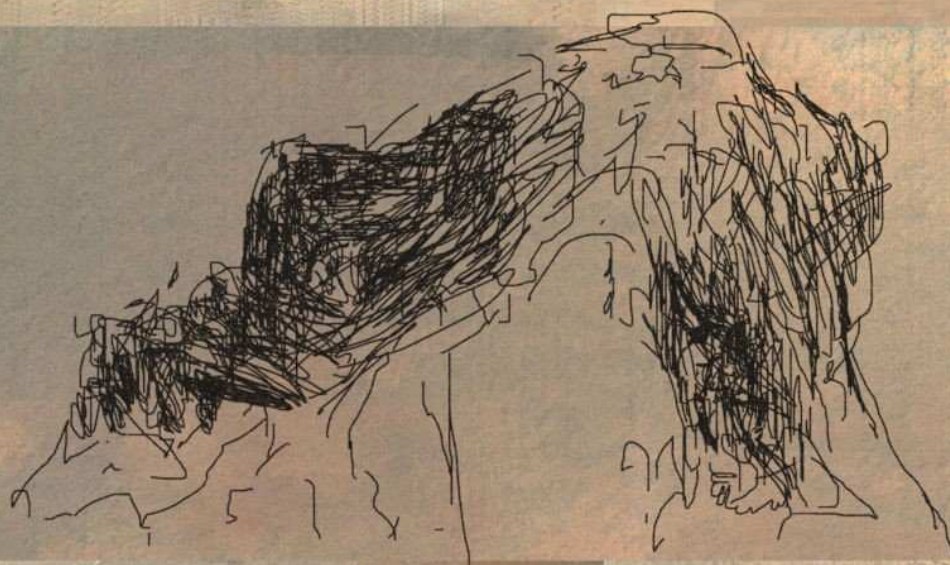


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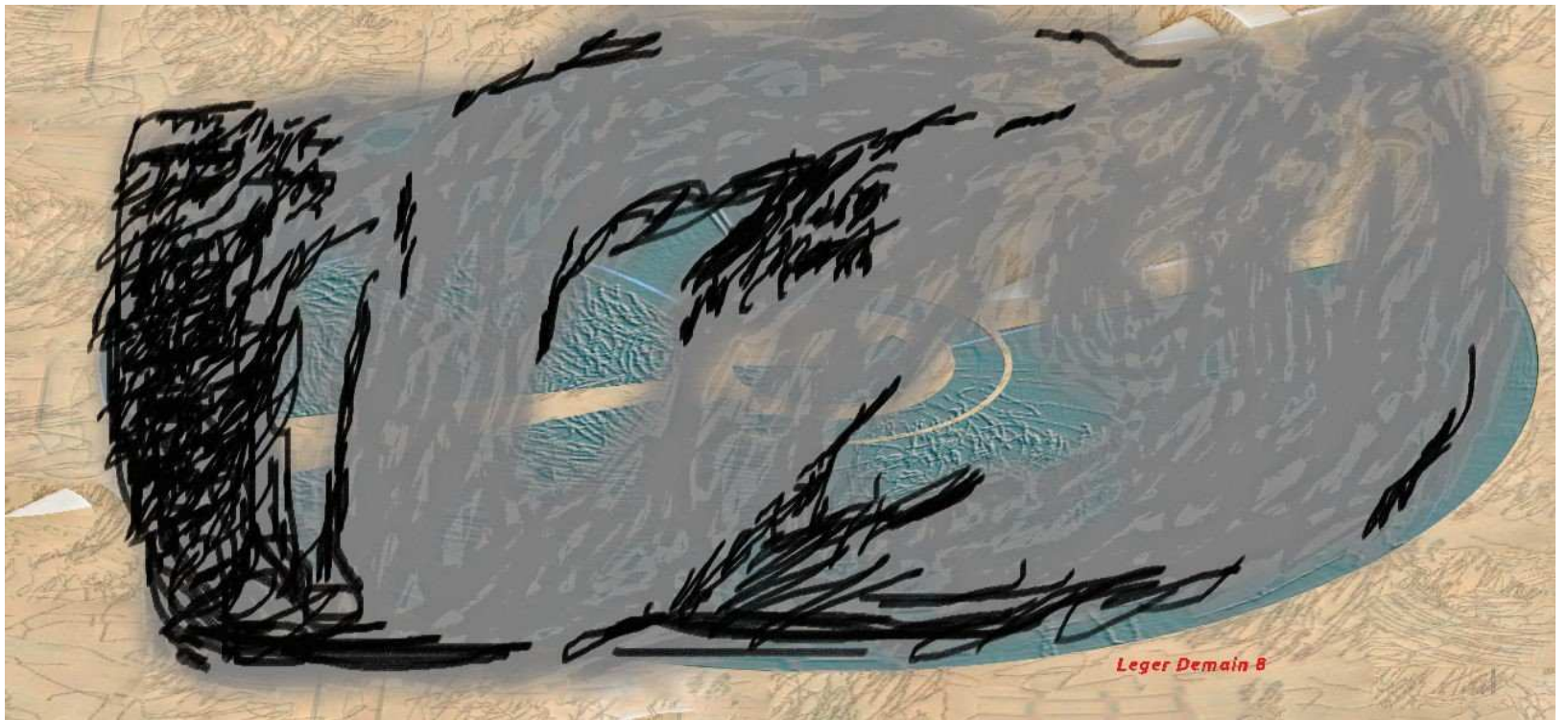
1) THE UNTITLED 2) PICTURES AND TITLES 3) TITLES @ A REMOVE.





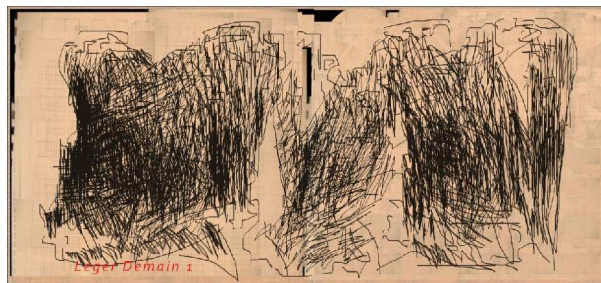


Leger Demain 9

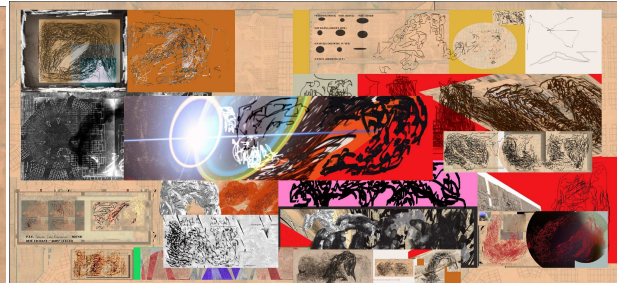




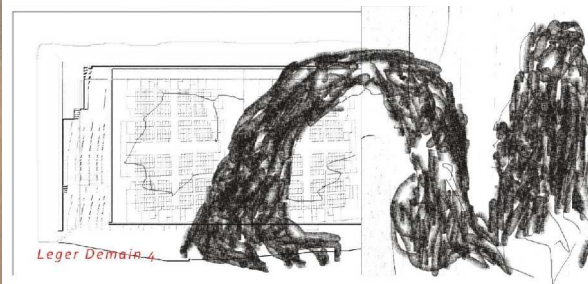
Leger Demain 2



Leger Demain 1



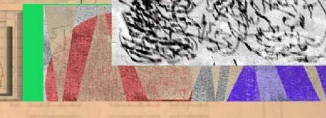
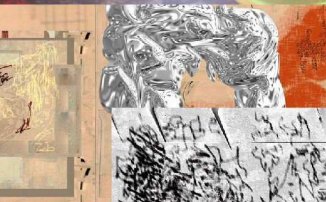
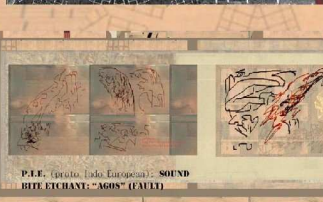
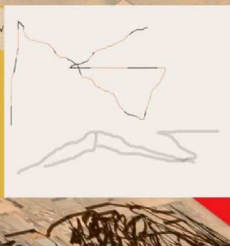
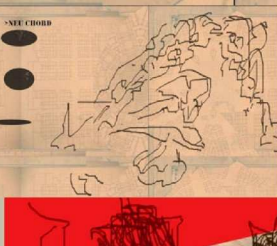
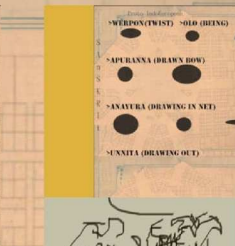
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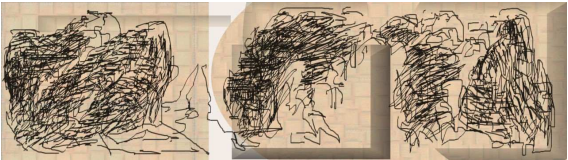
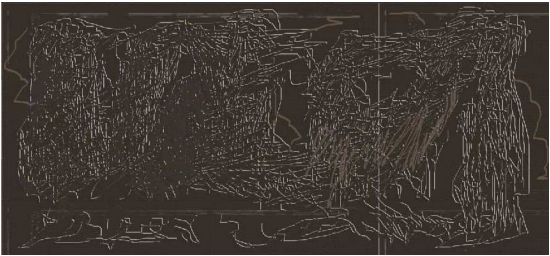


Leger Demain 4



Leger Demain 6

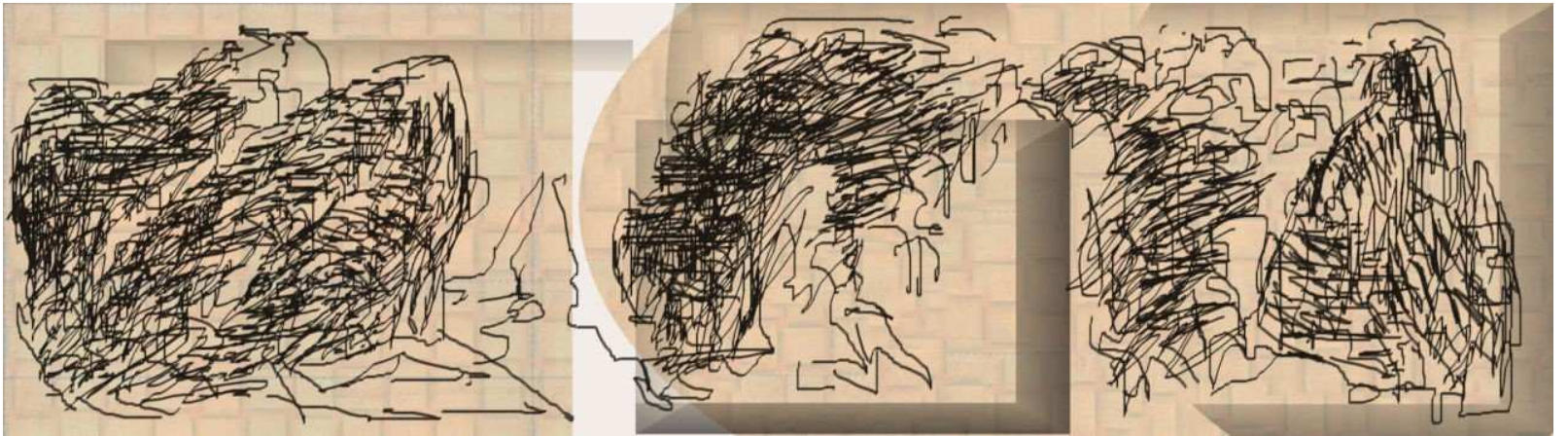




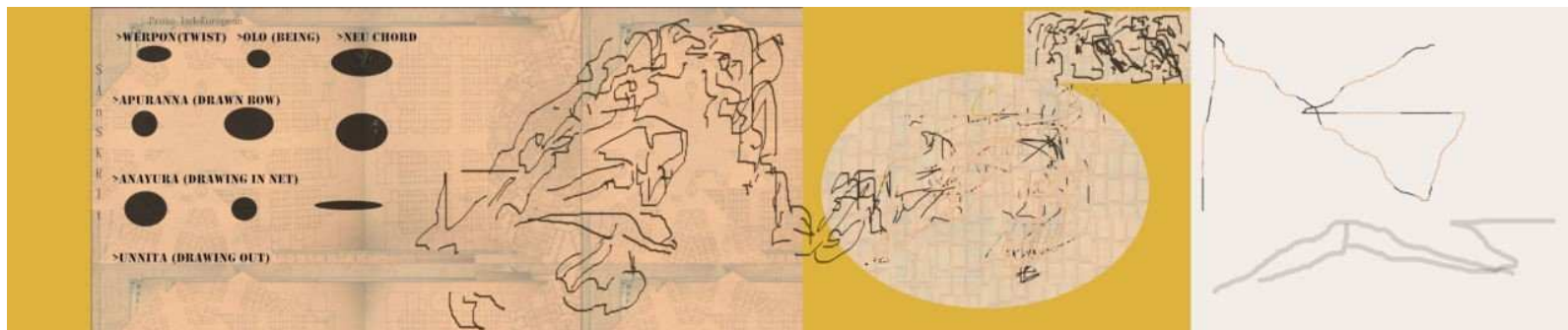


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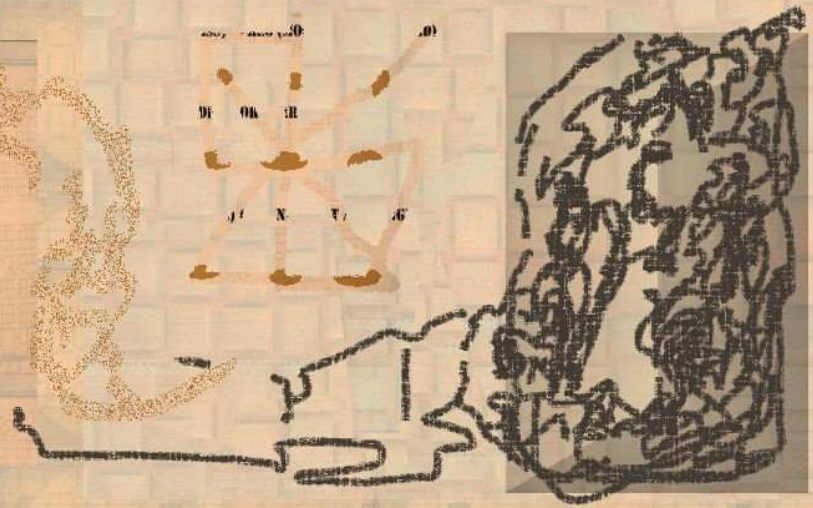


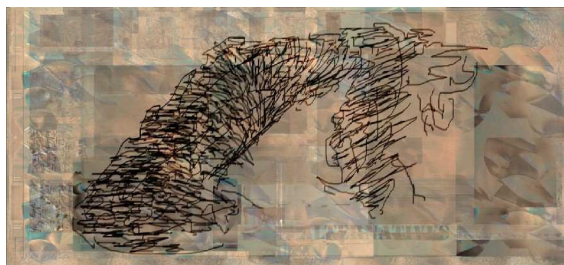
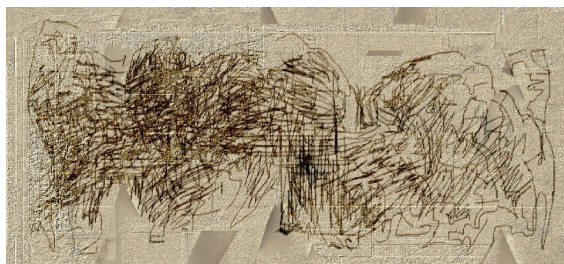
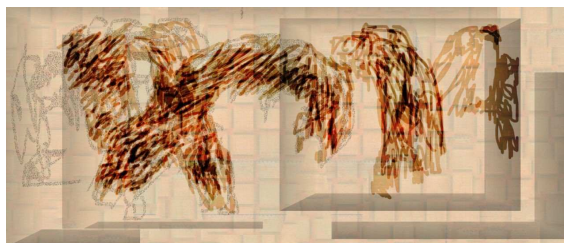
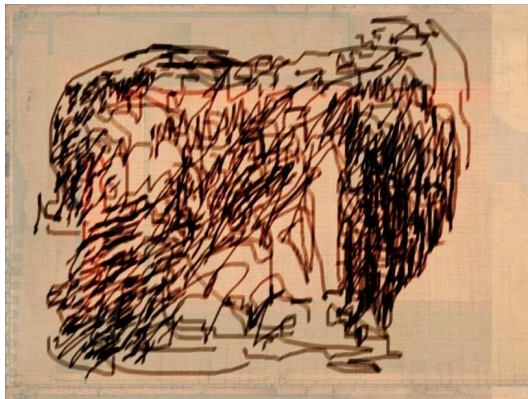


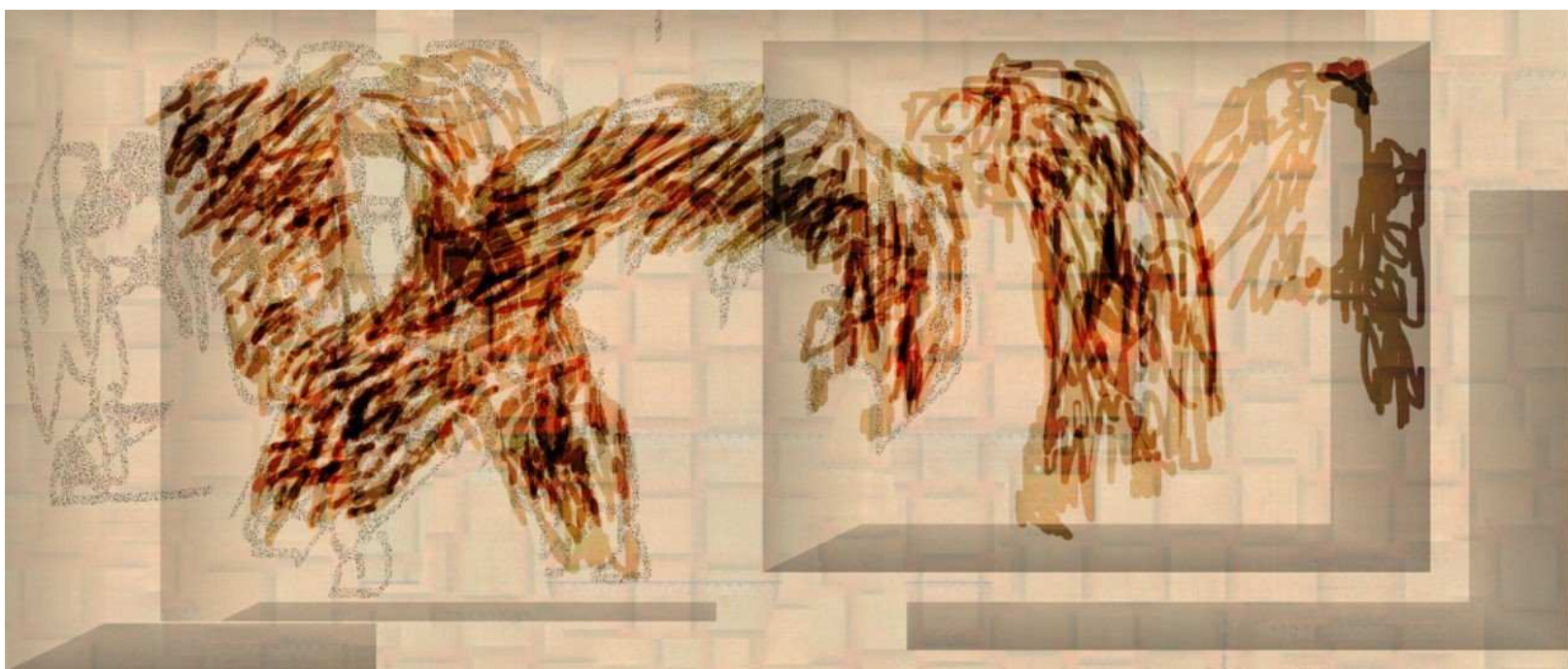
Proto Indo-European
>GEL(GLASS) >REG (MOOD) >WARO (WARD)
S
A
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>SUVAH(DRAW OR CARRY)
>PAREKHANA) (ROUNDABOUT MARKING)
>SAMARAKARSA (DRAWING TOGETHER)

De Oh ER
J N T G

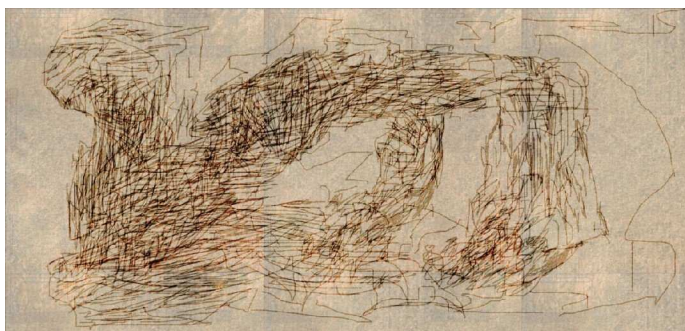
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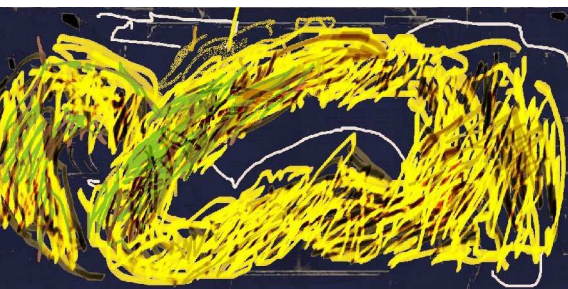
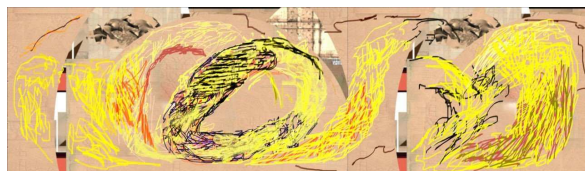
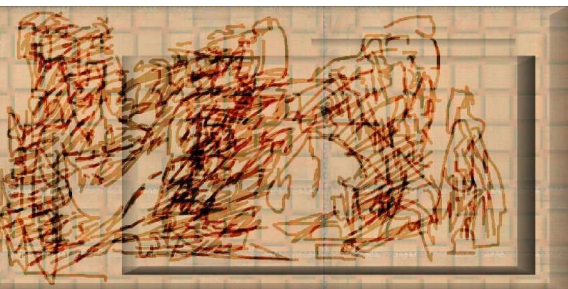
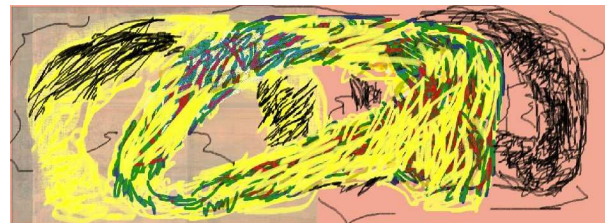
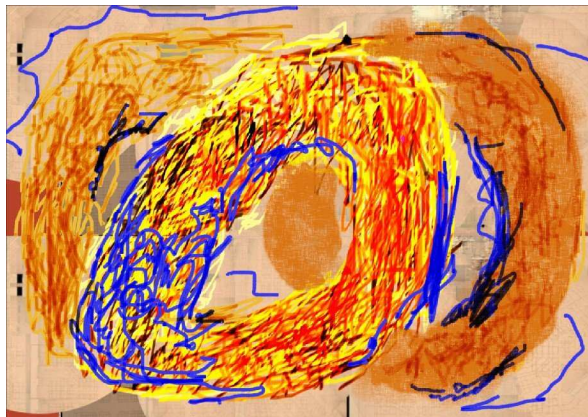




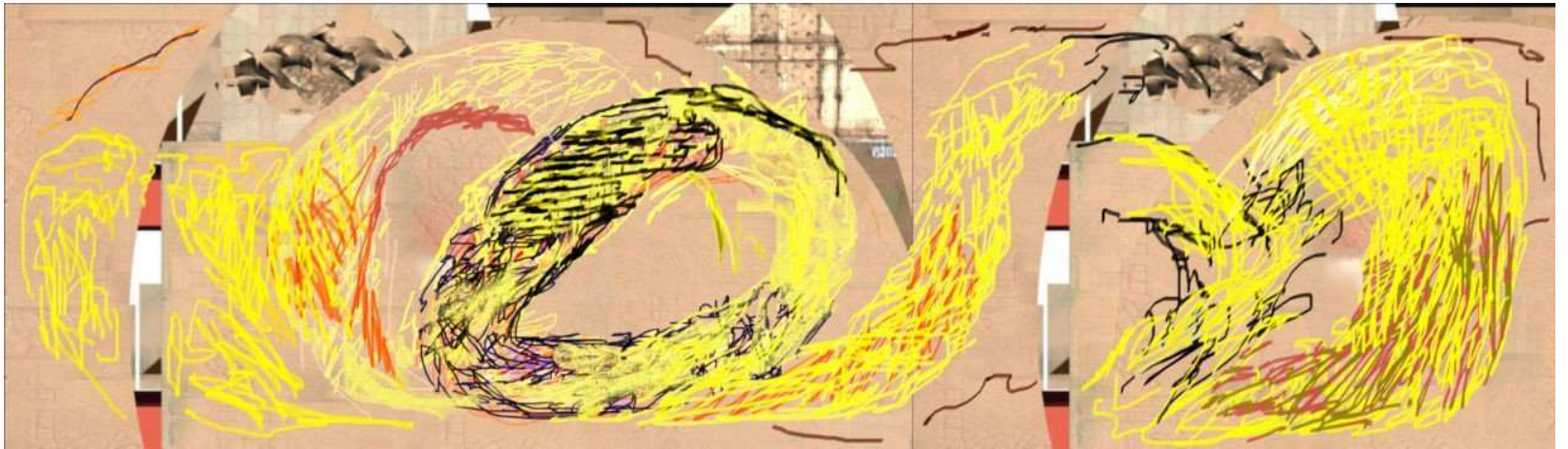


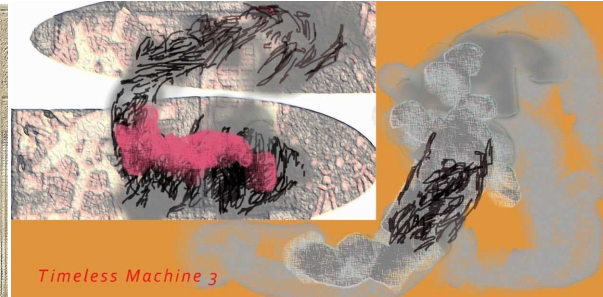
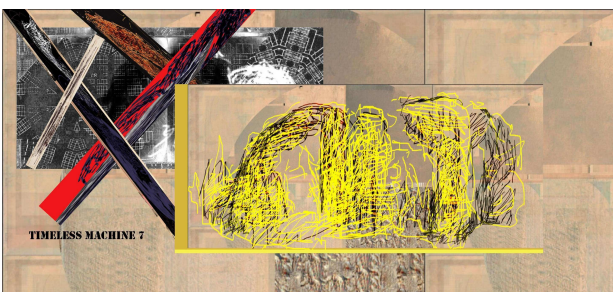
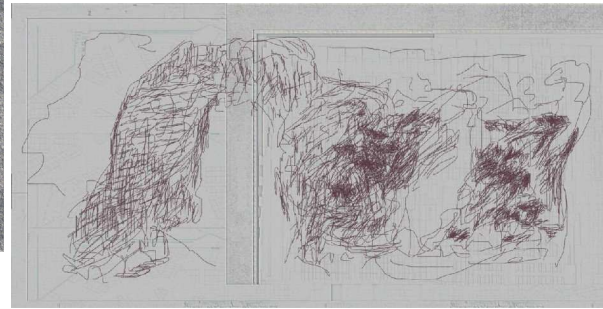
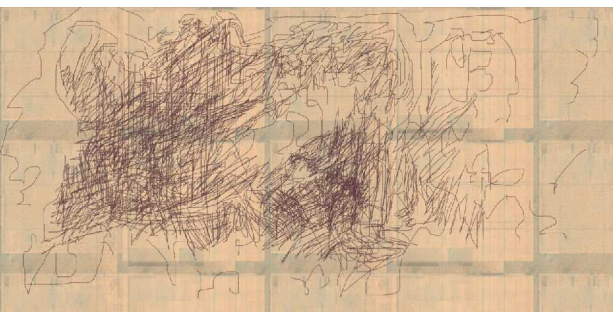


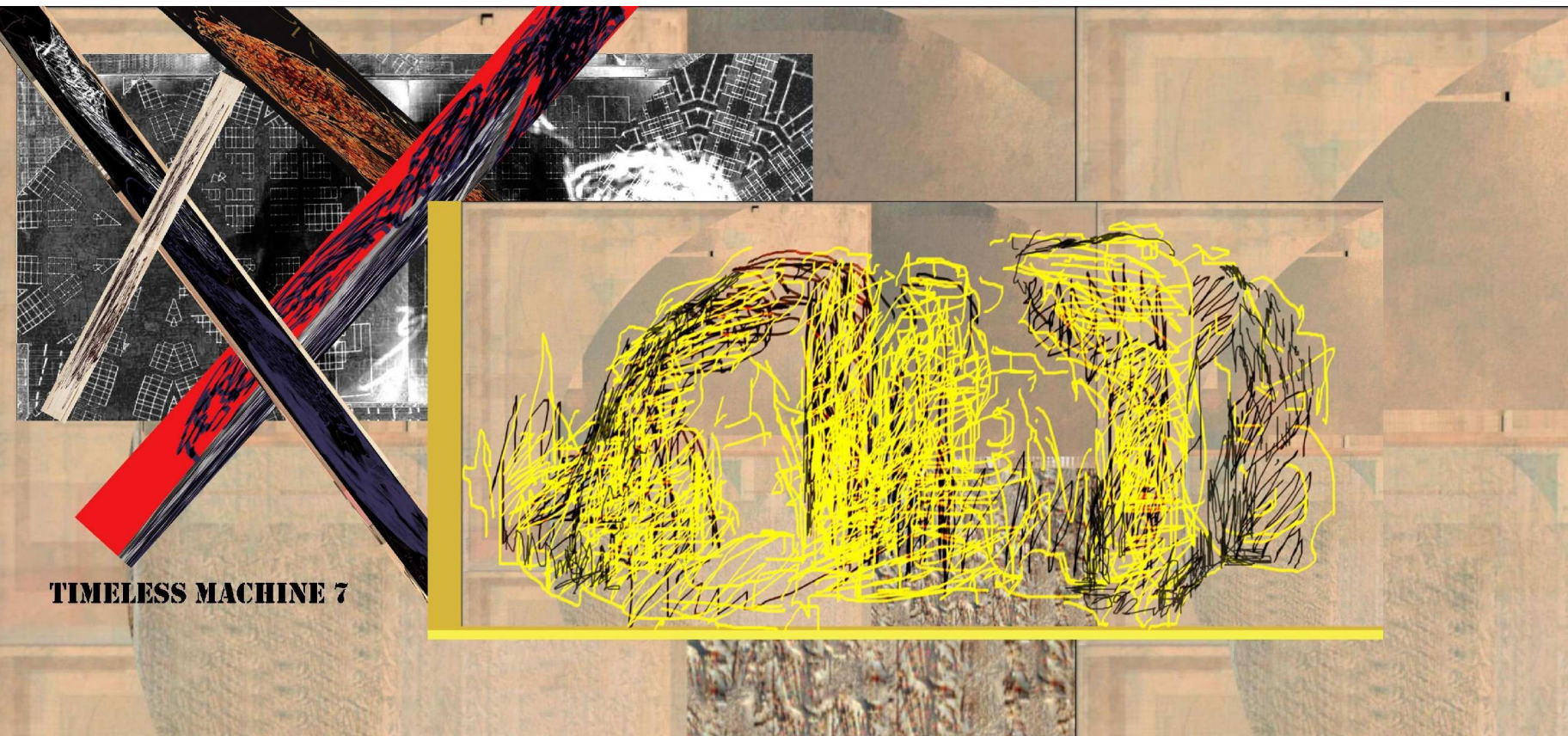




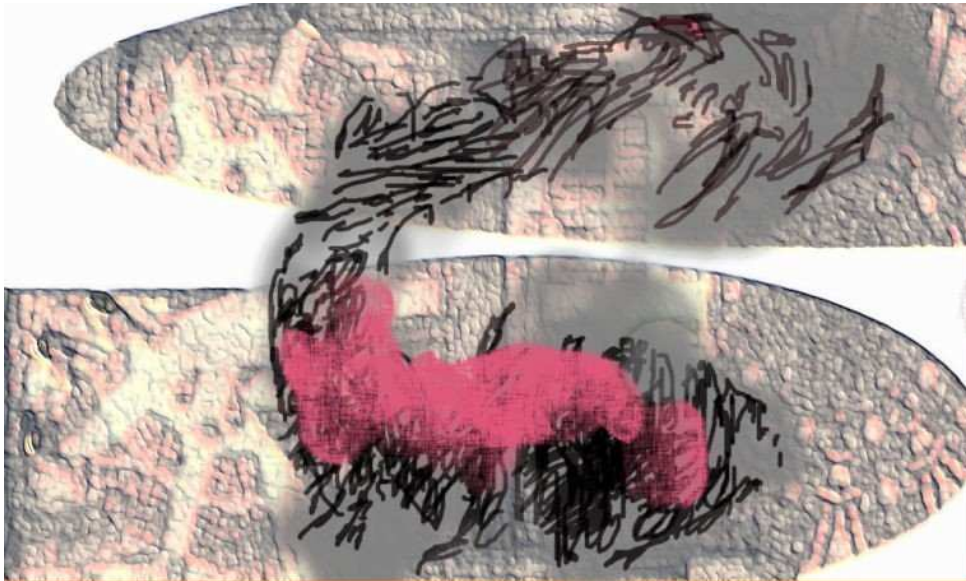






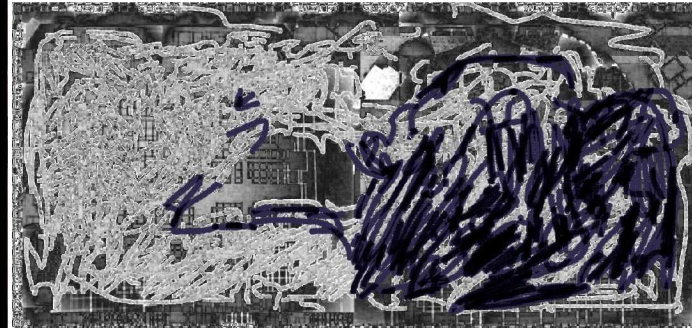


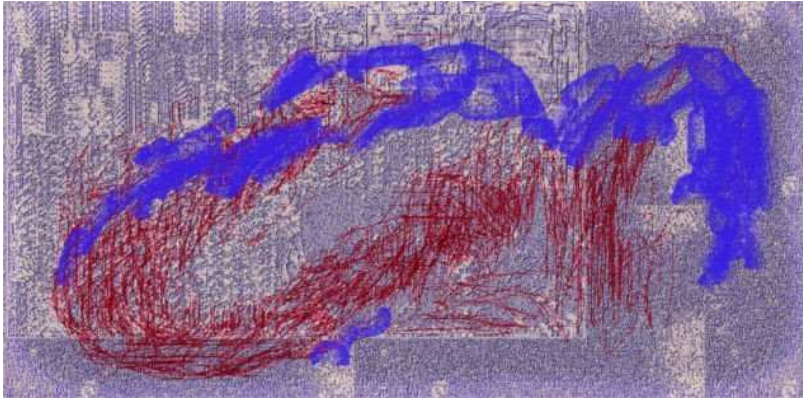
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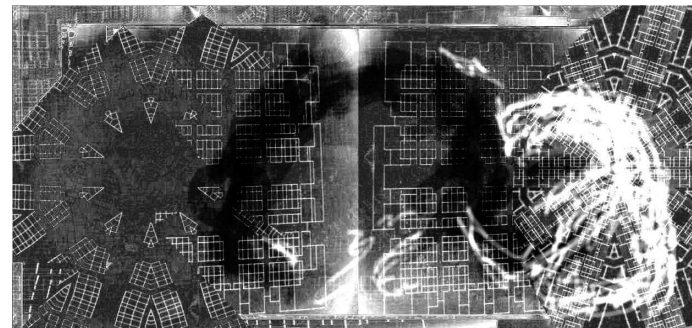
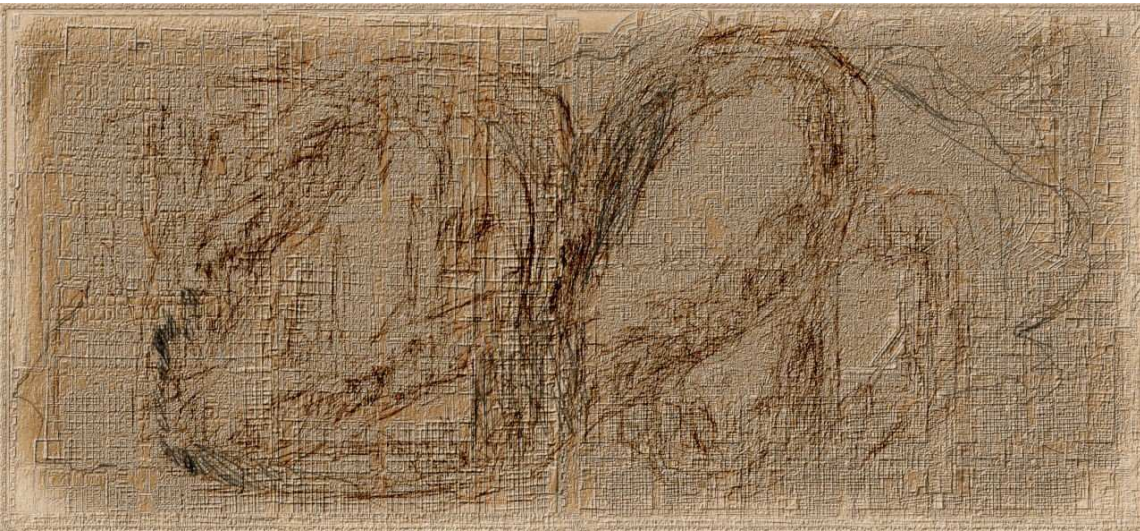


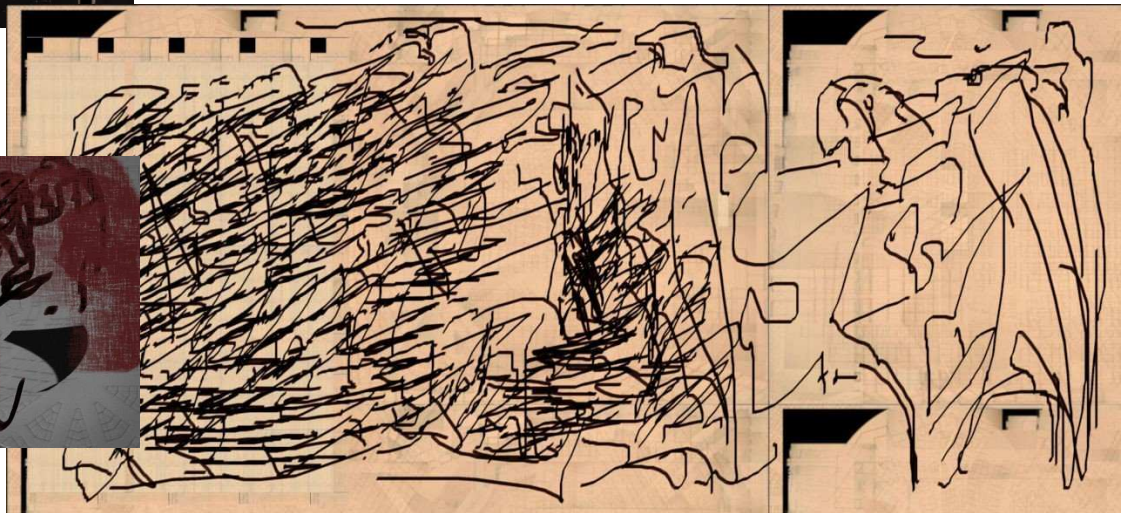
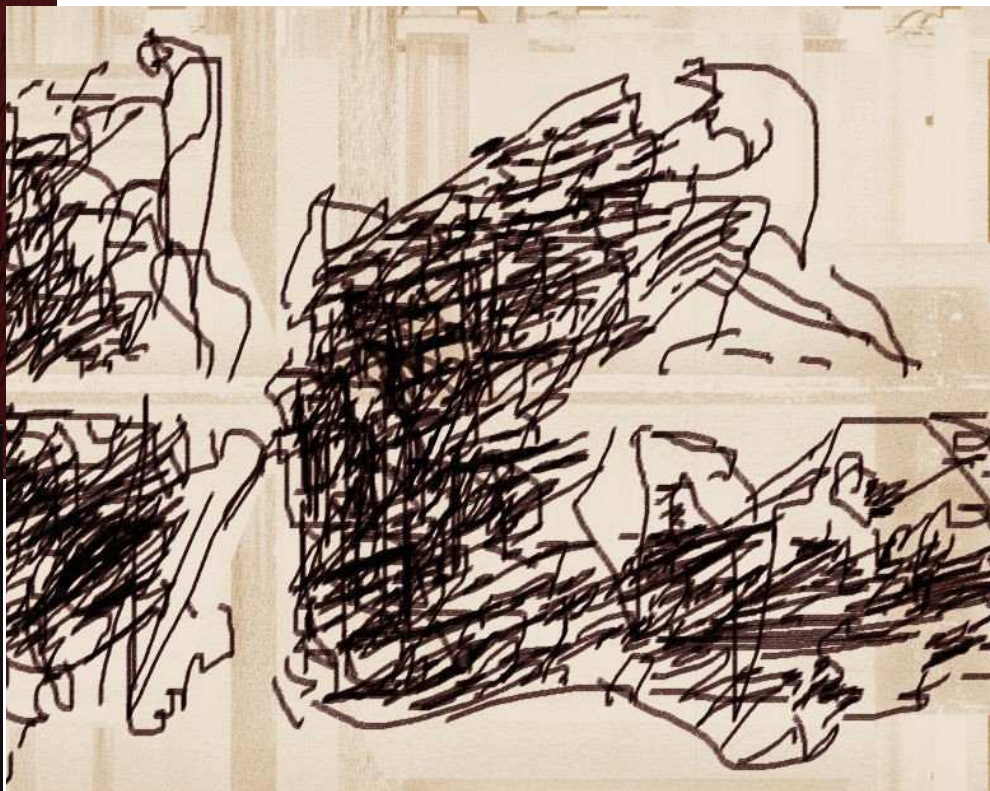
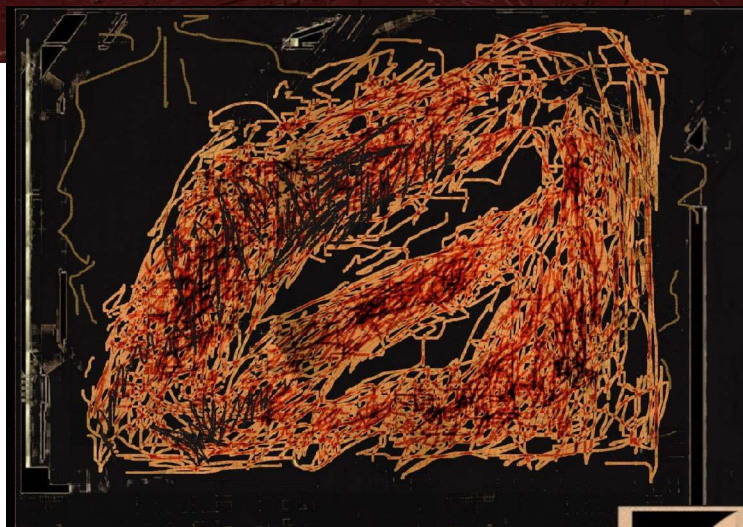
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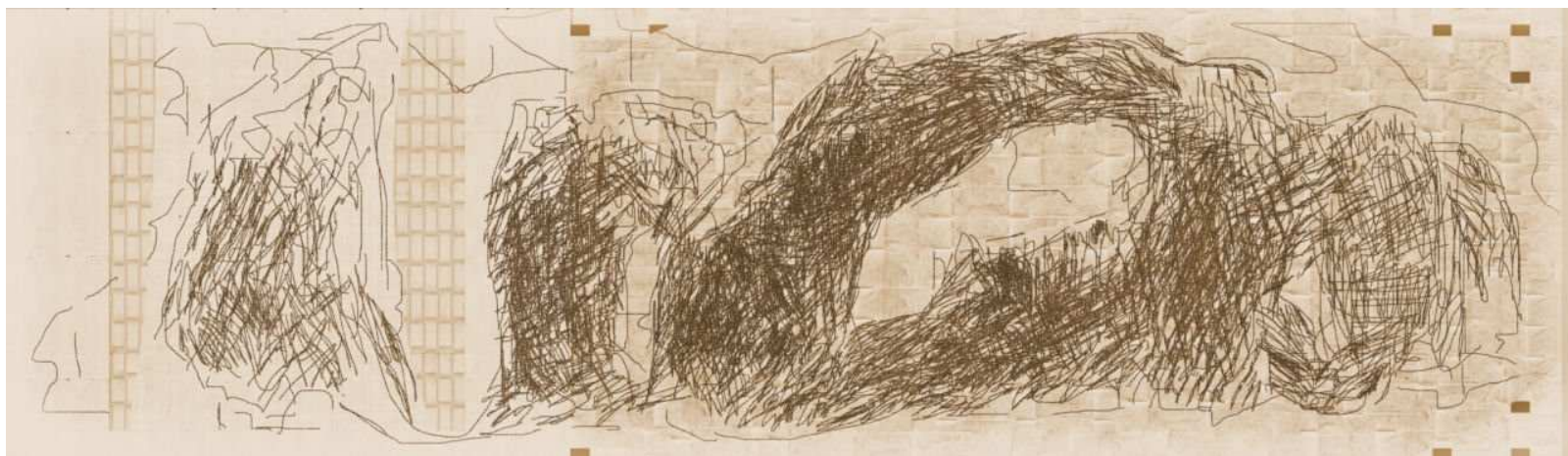


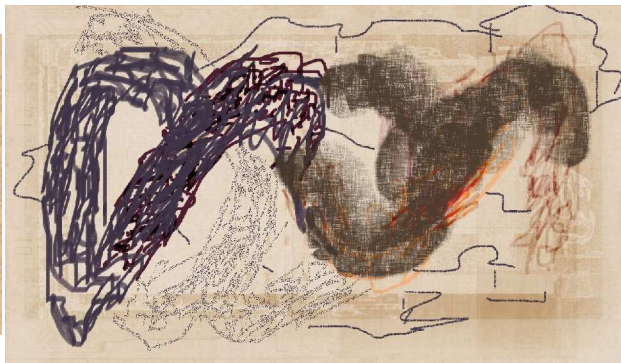
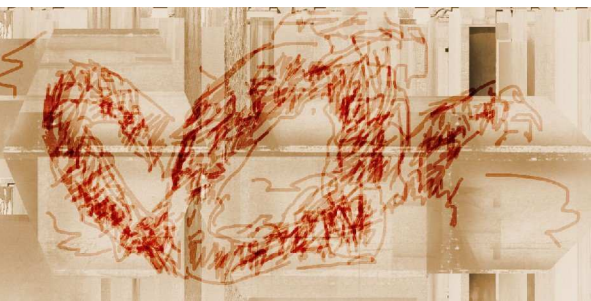
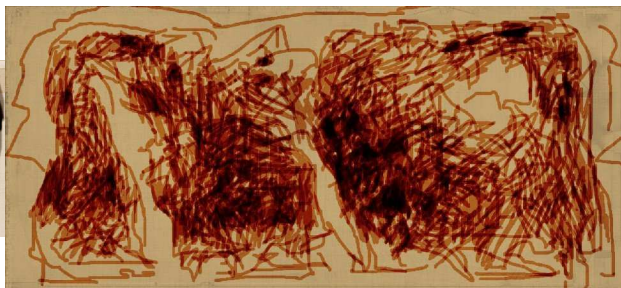
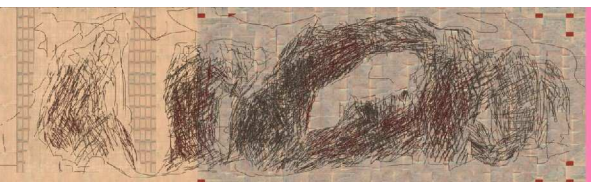
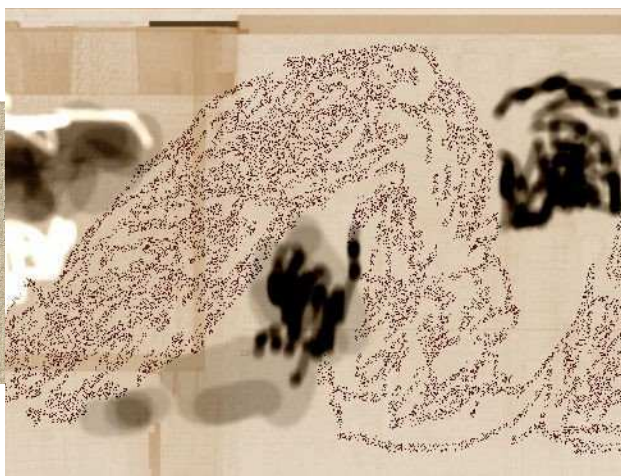


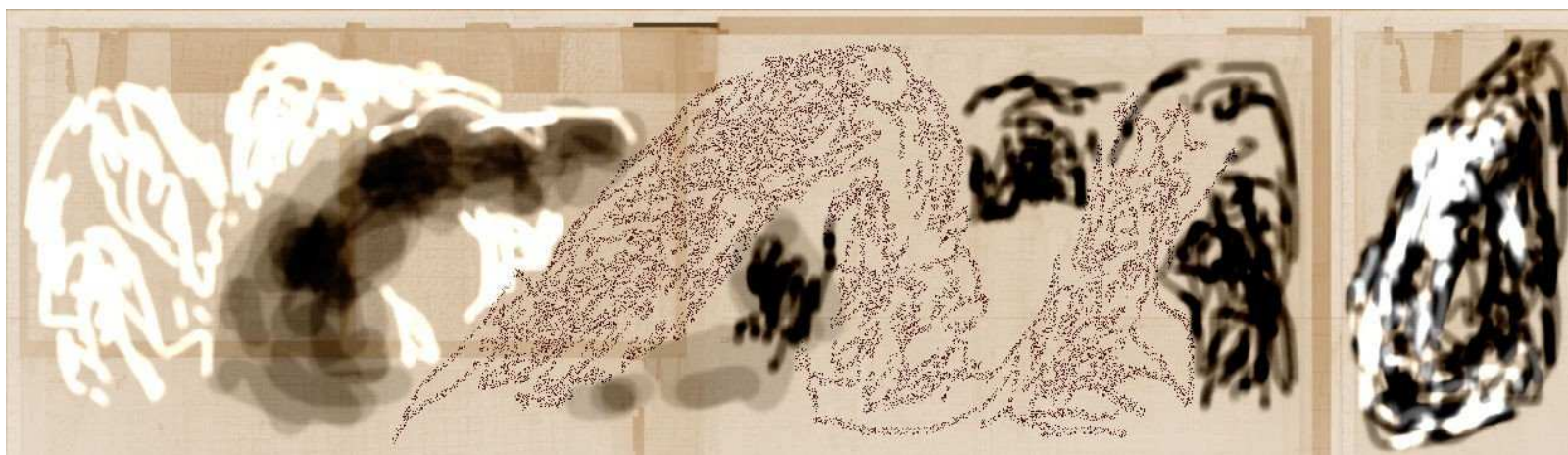


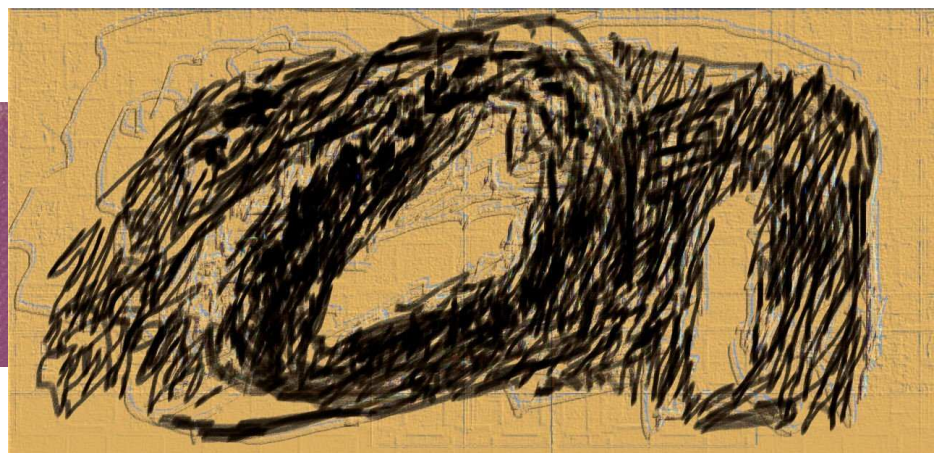


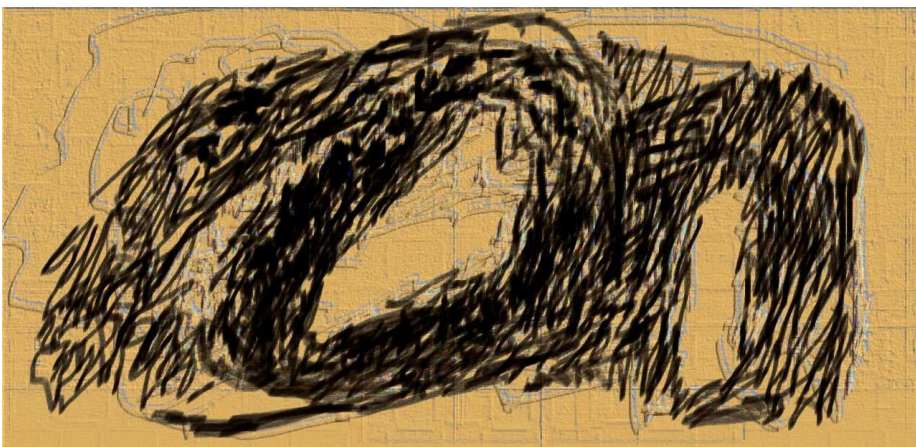
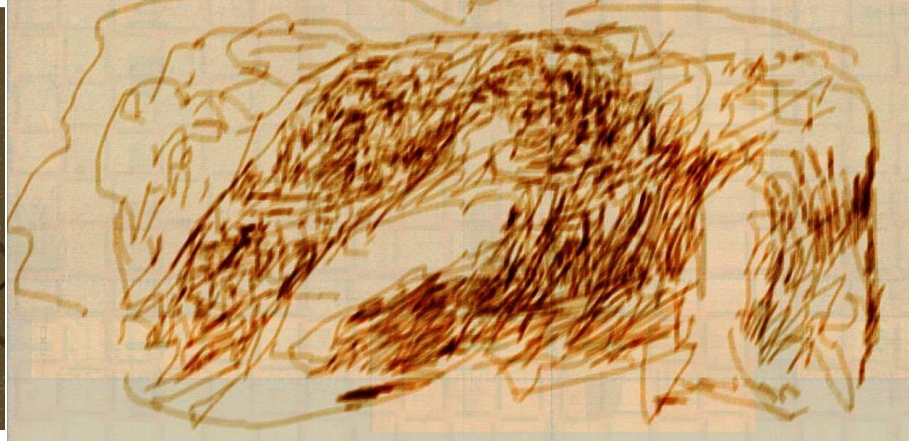
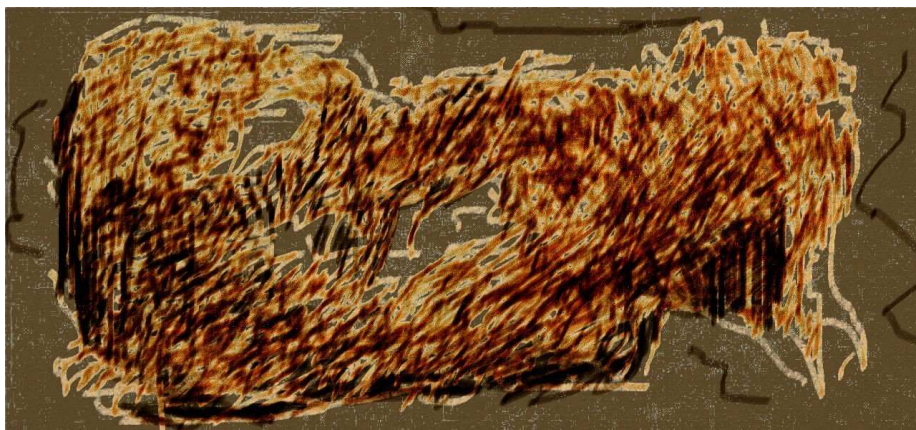
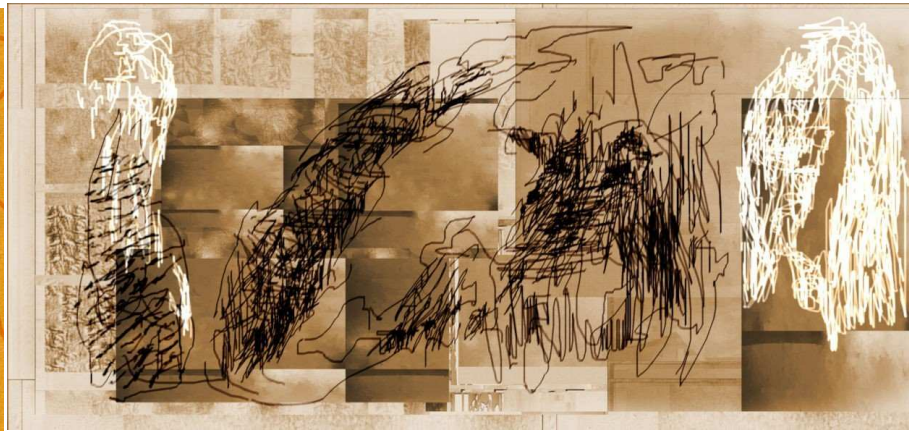
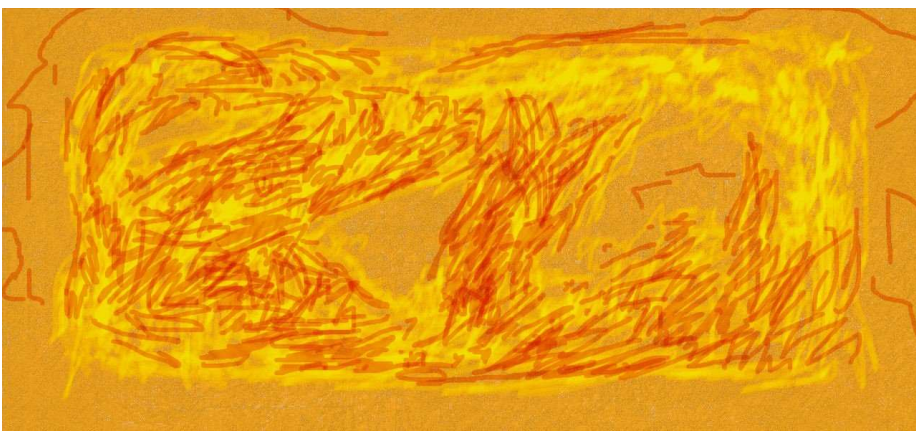


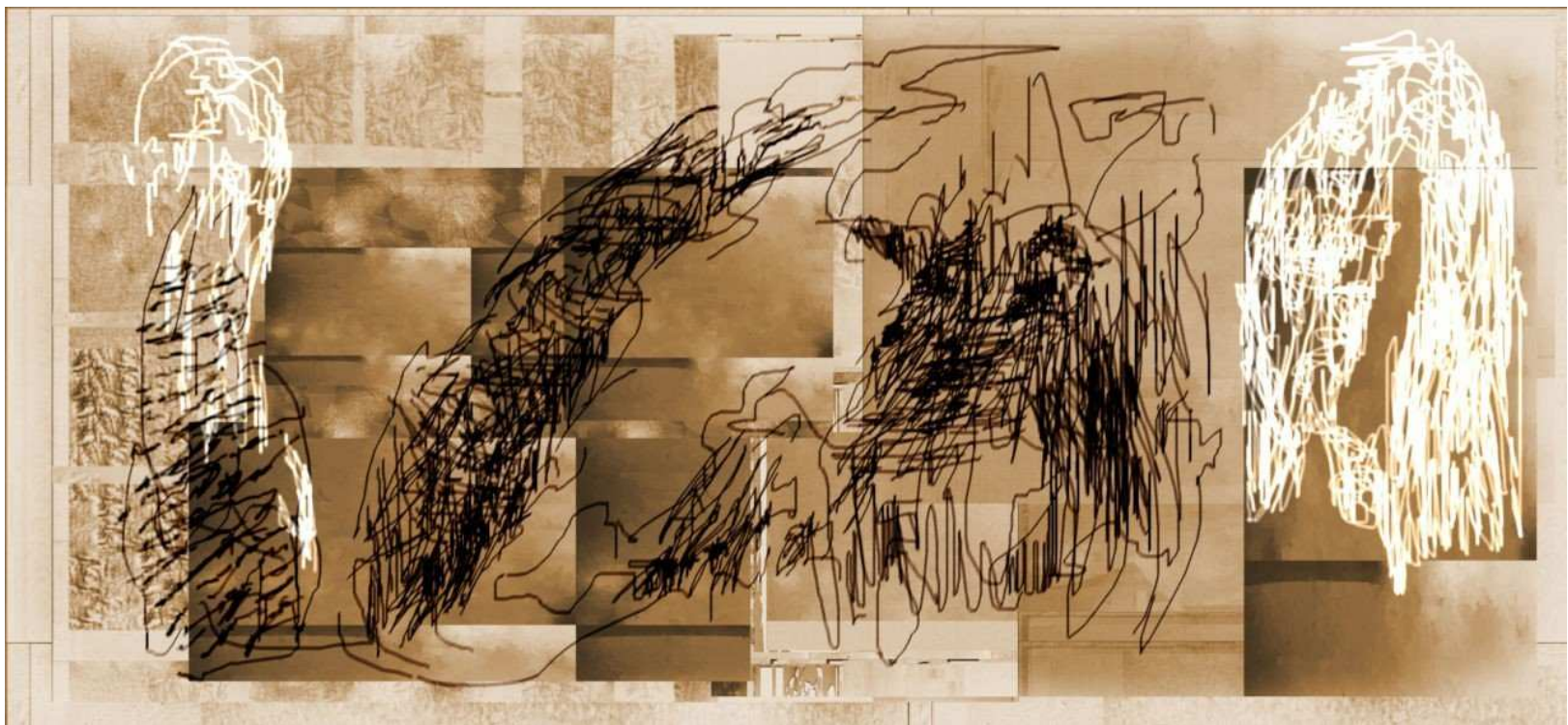


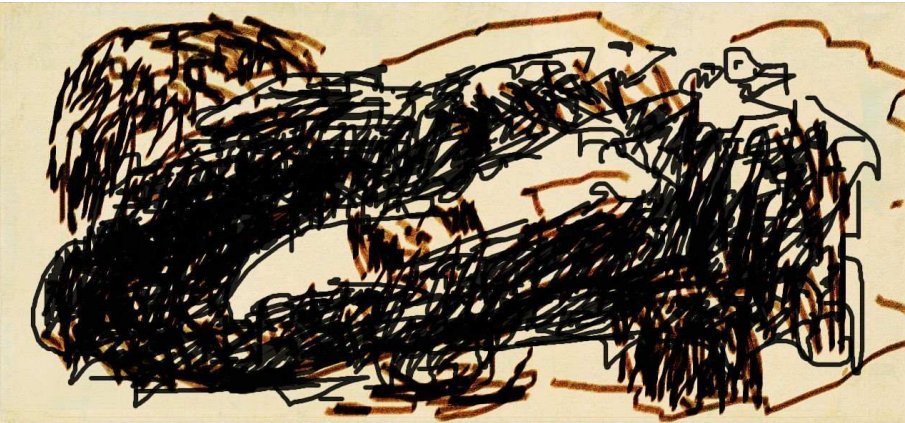
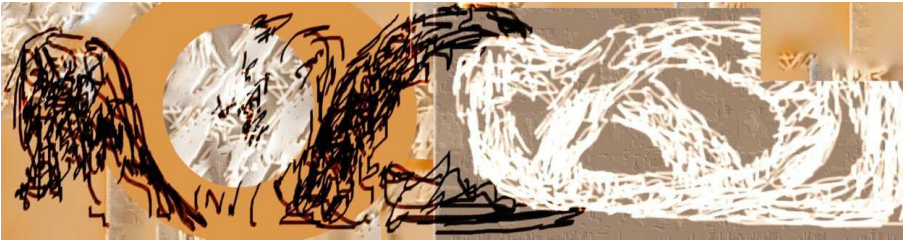






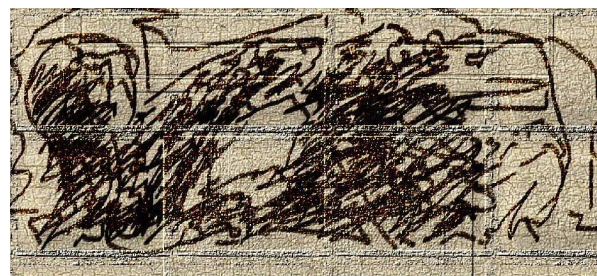
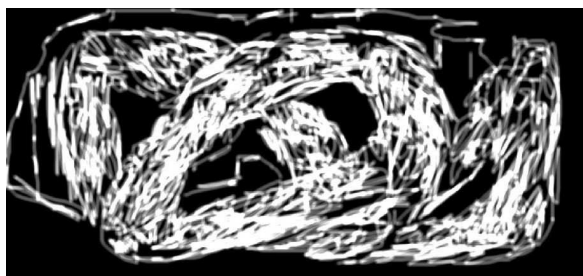
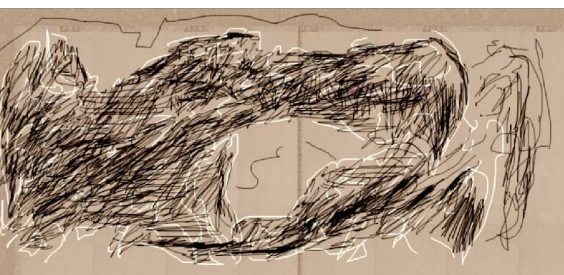
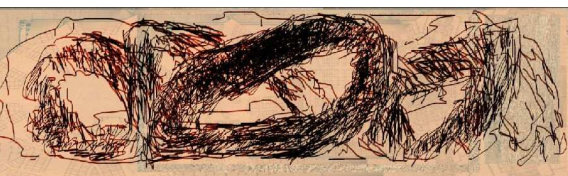


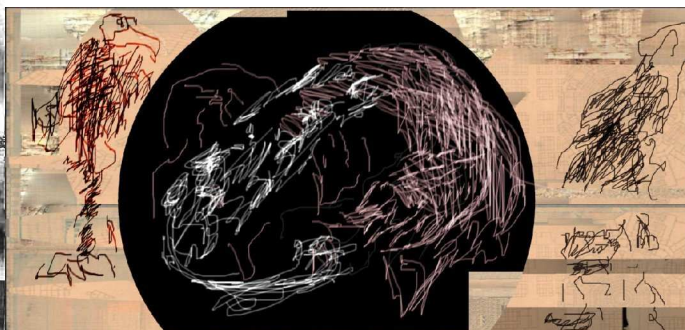
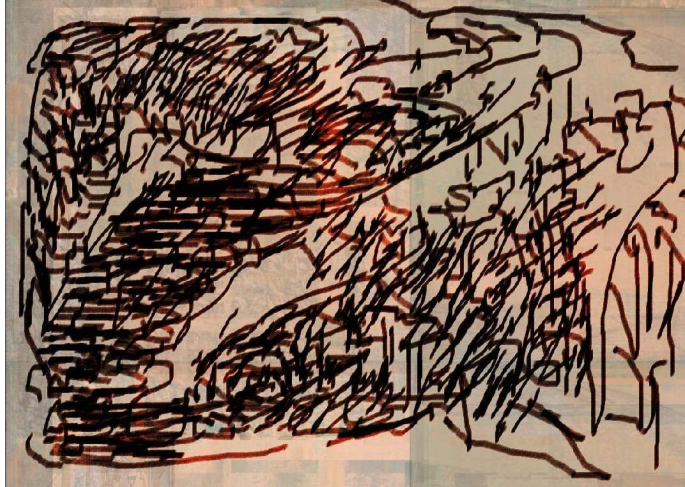




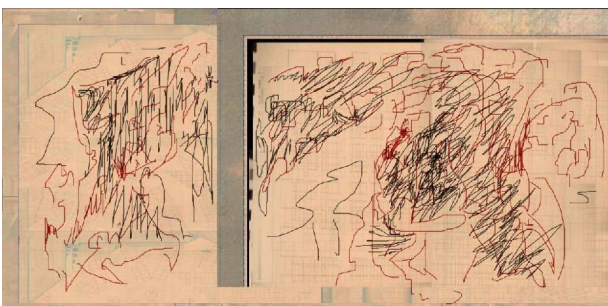
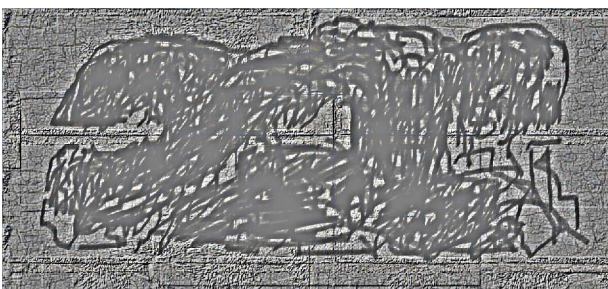
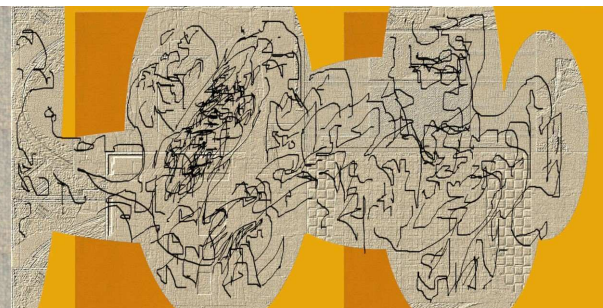
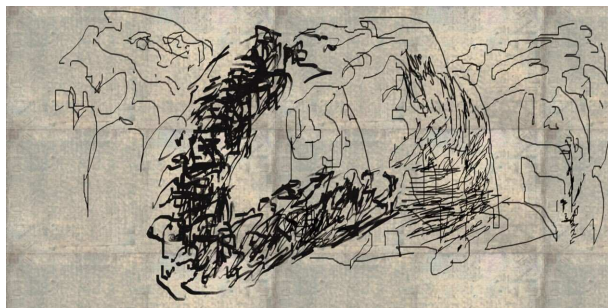
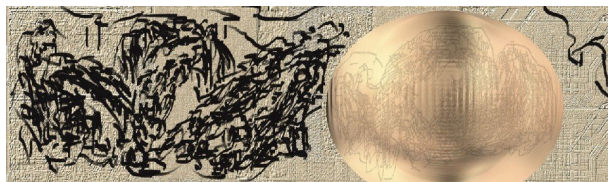


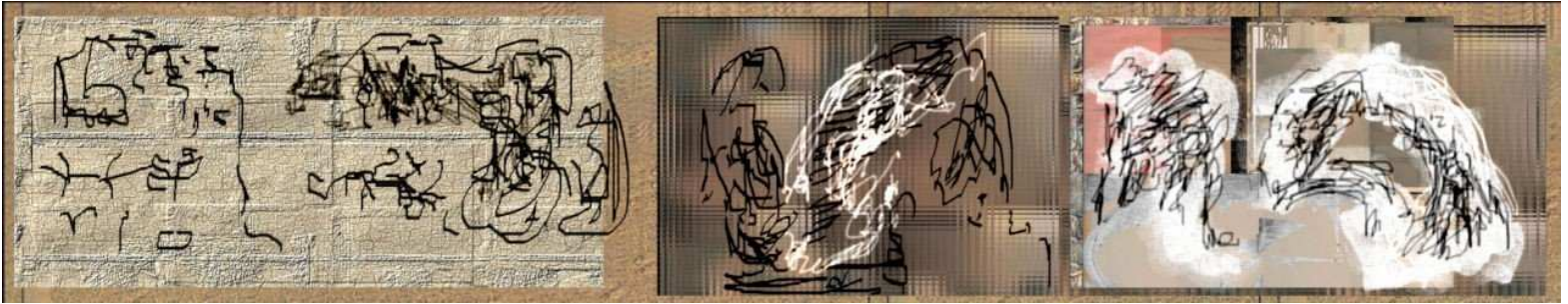










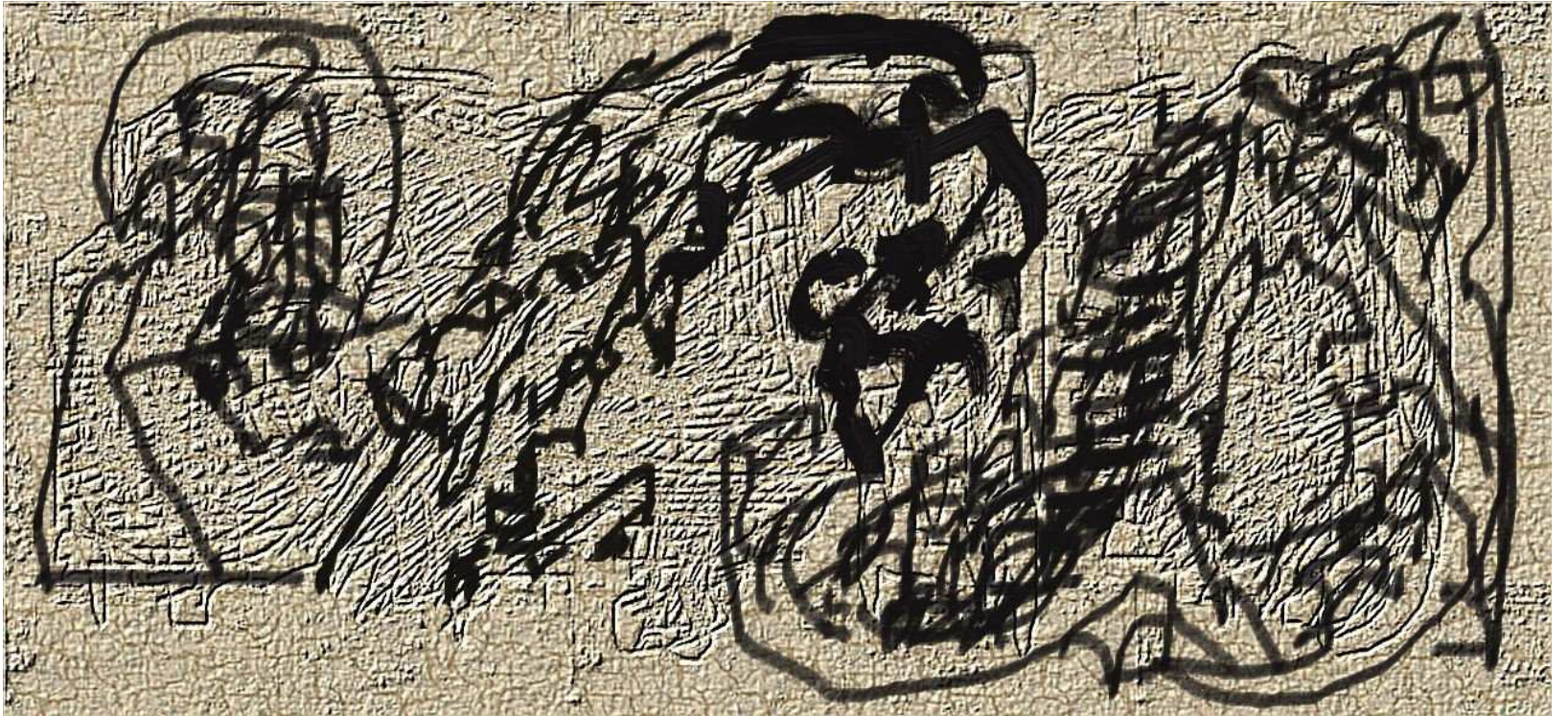


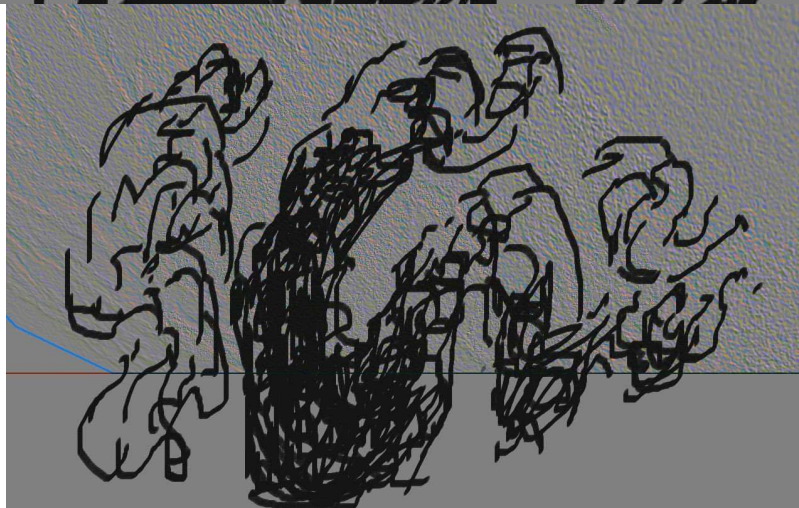


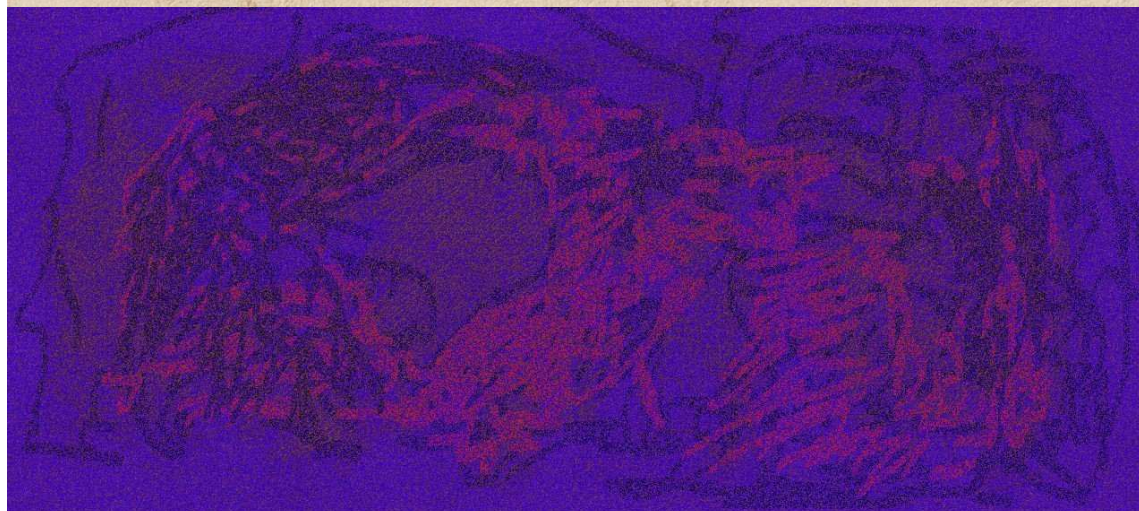


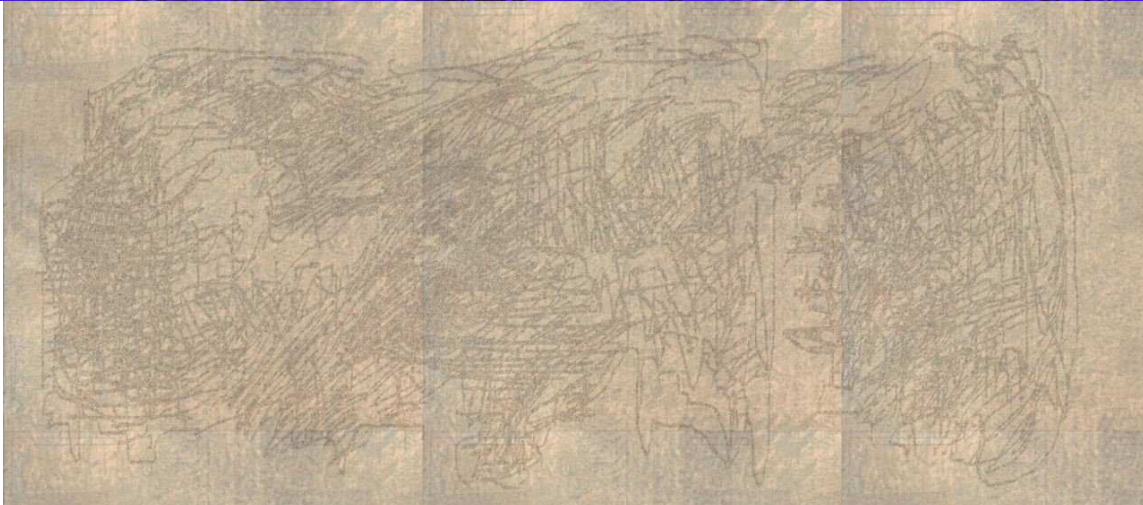


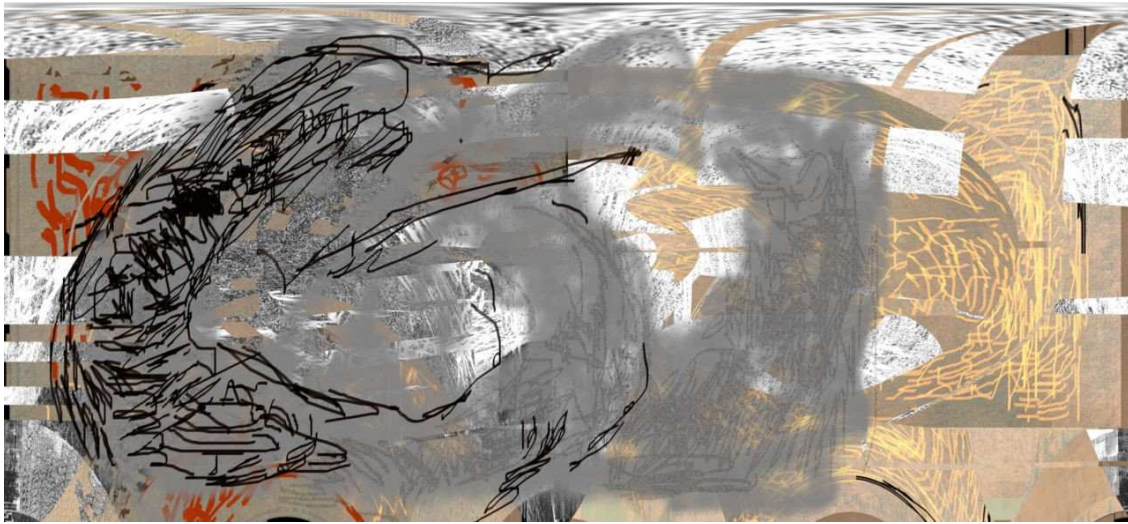
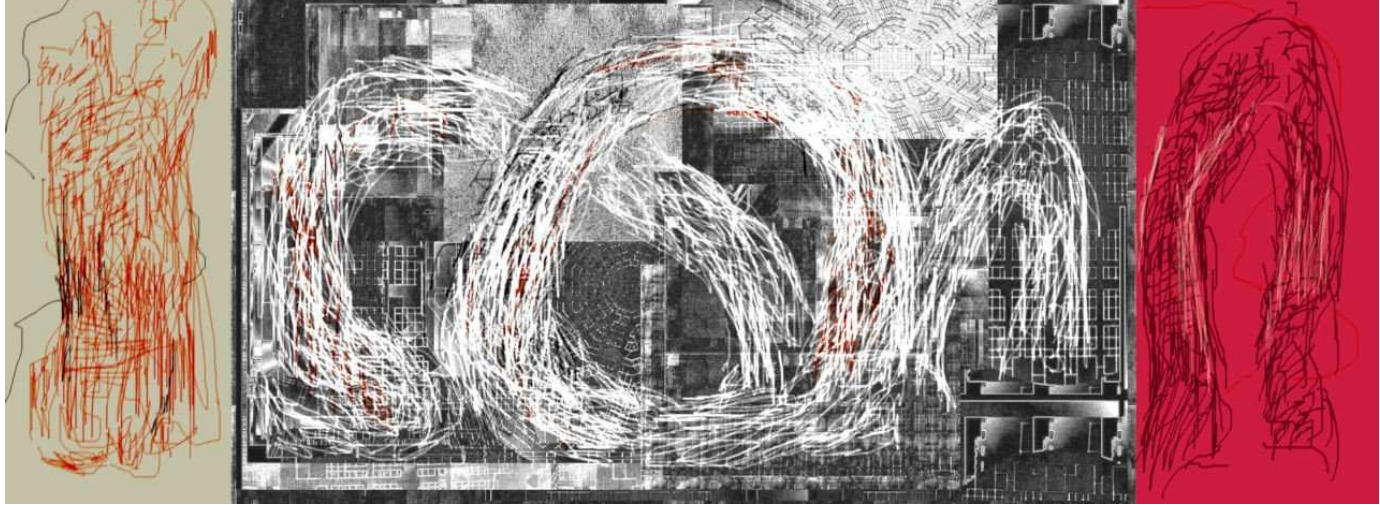








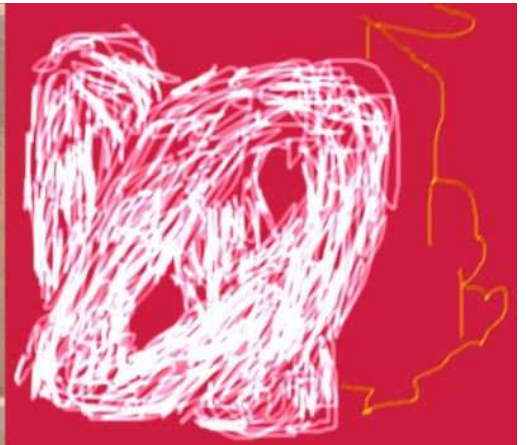


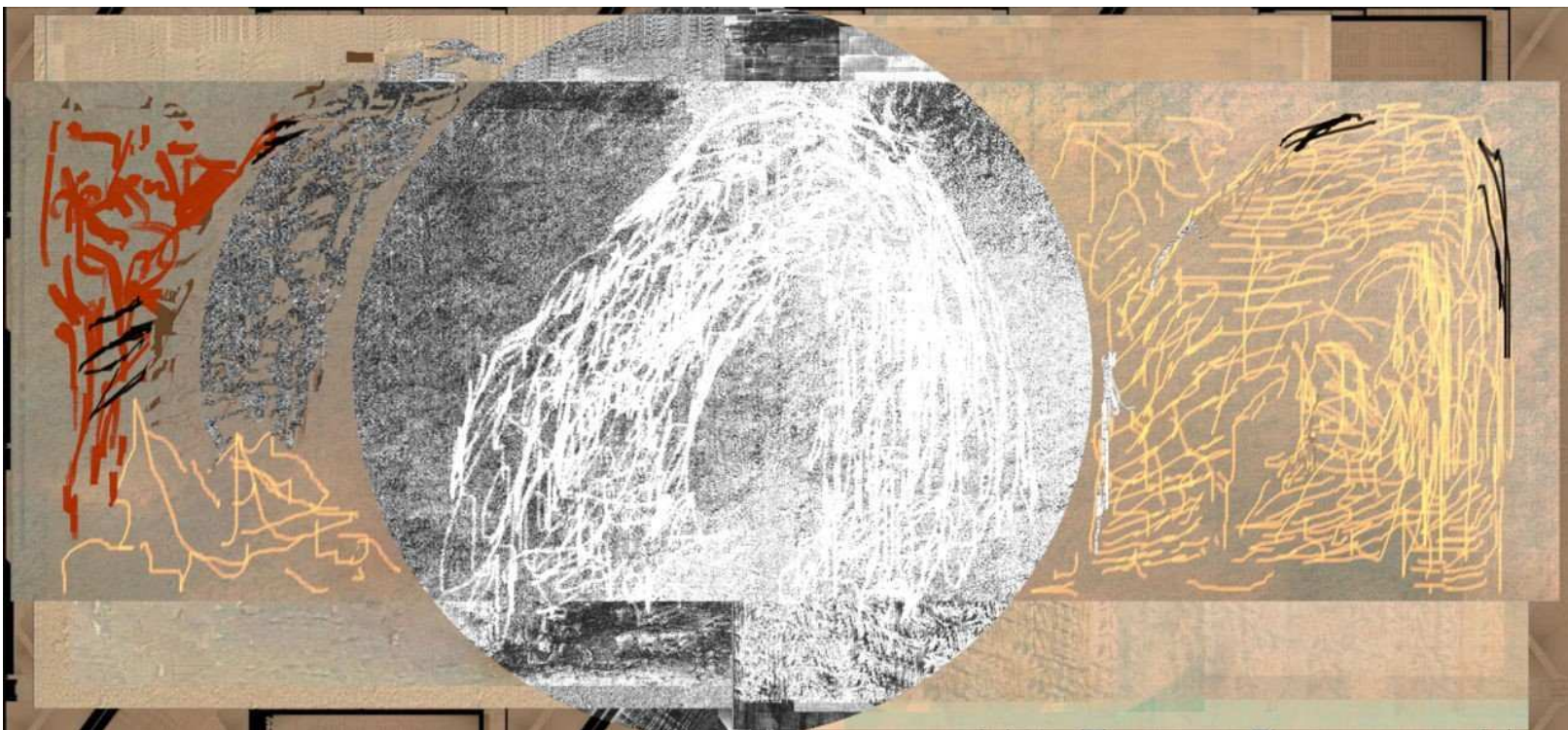


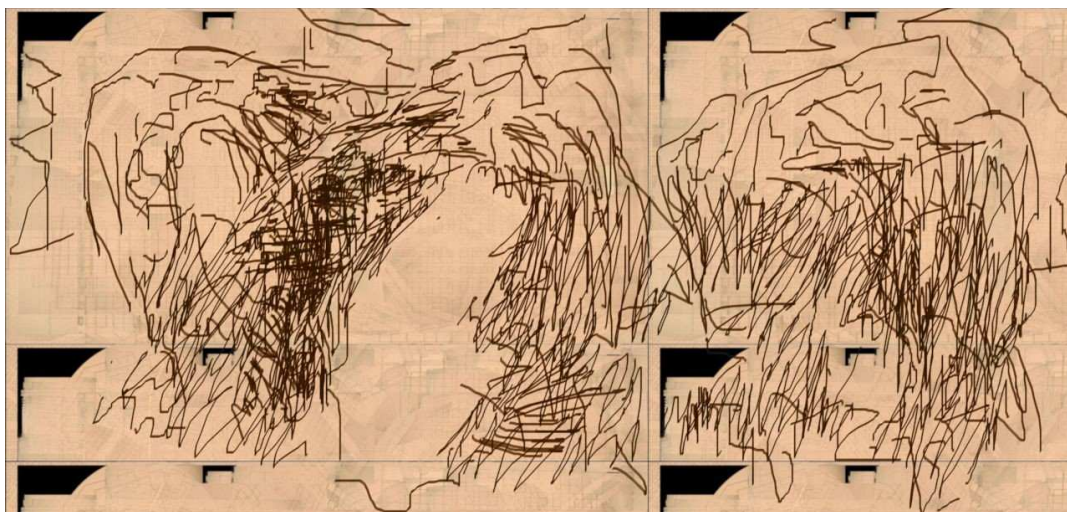
neo syllogism



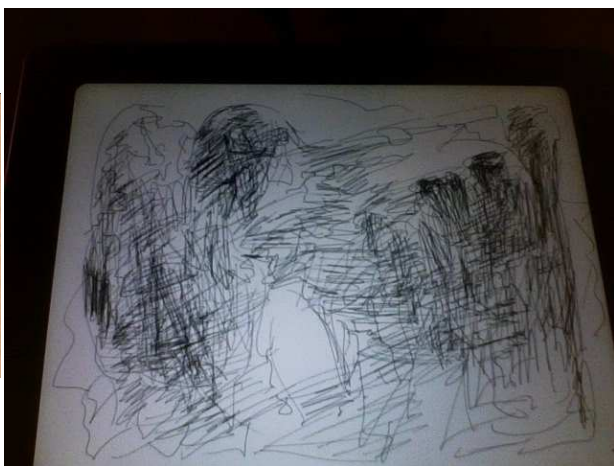
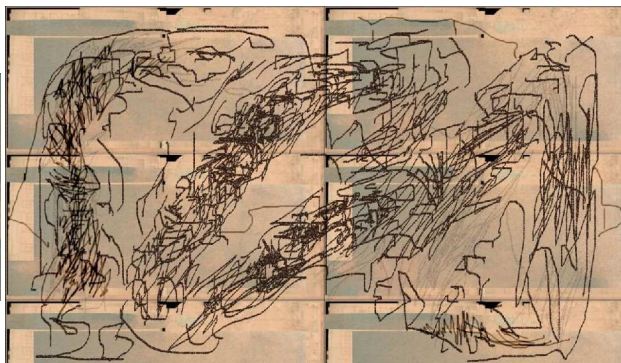
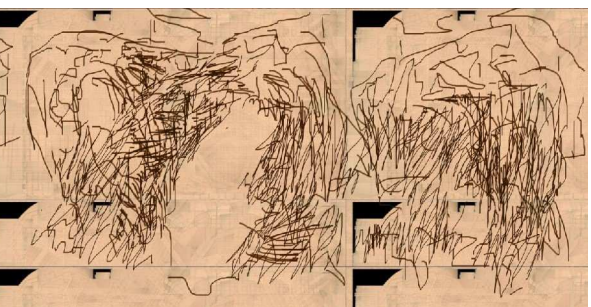
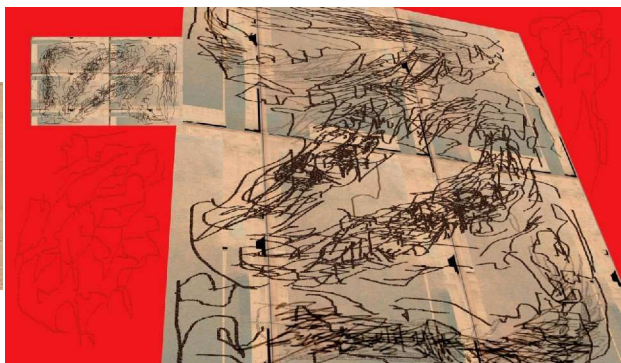
Sharing the Mirror

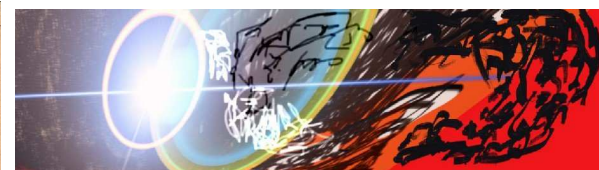
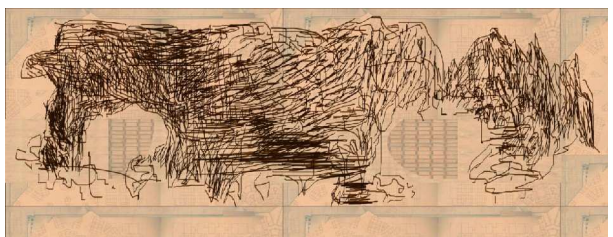
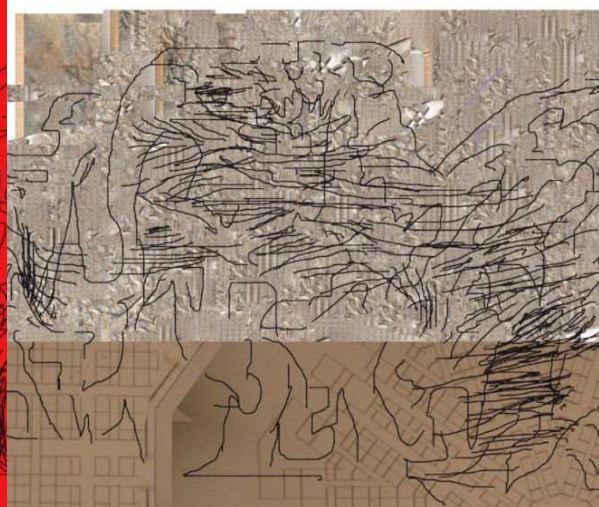
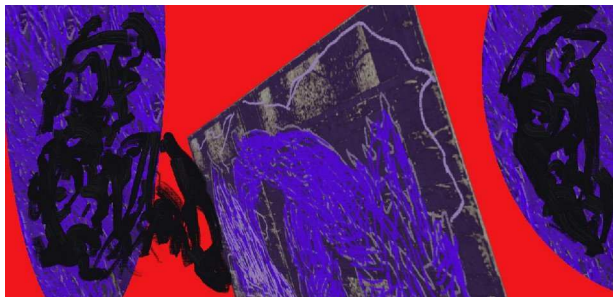


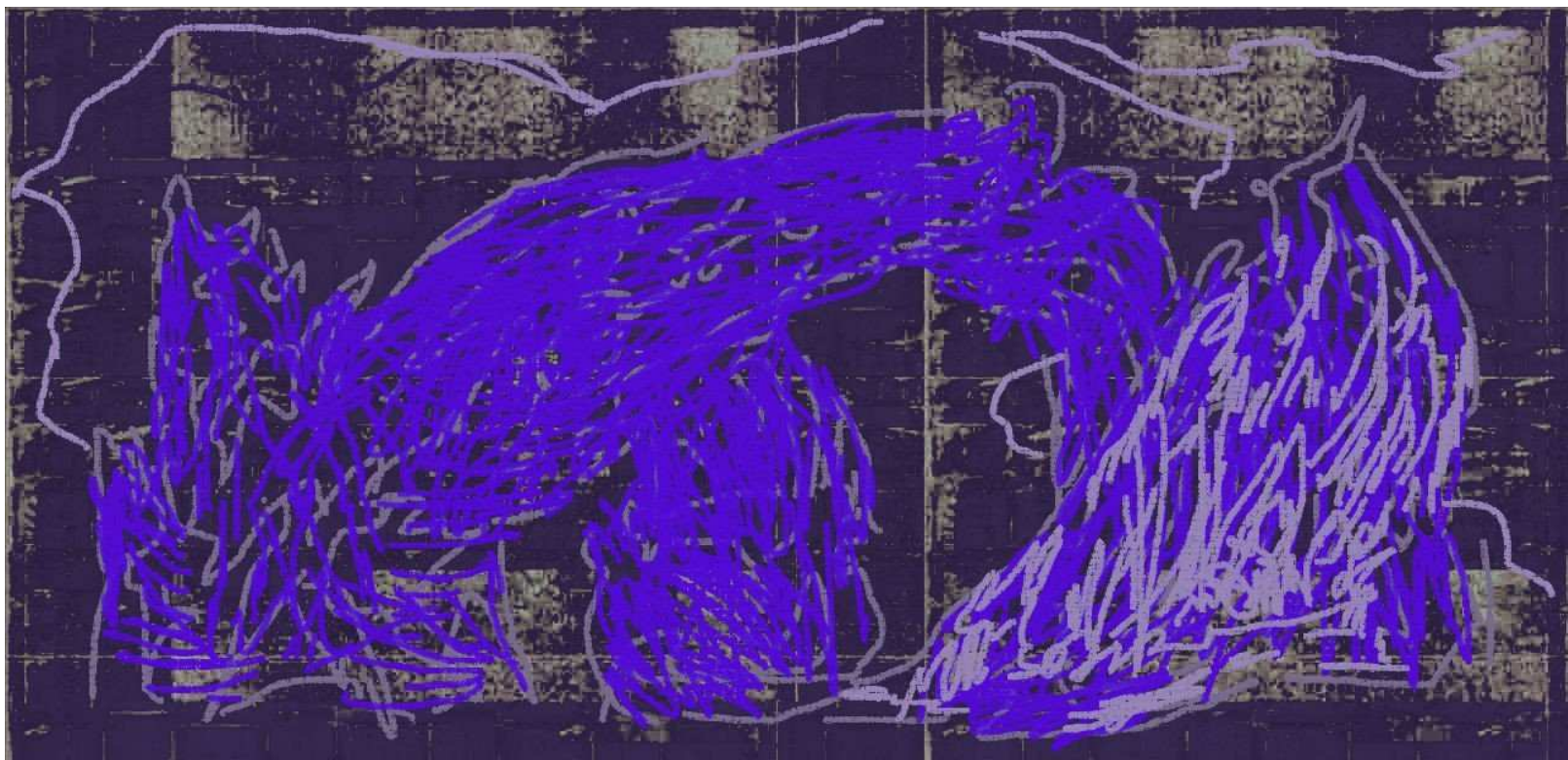




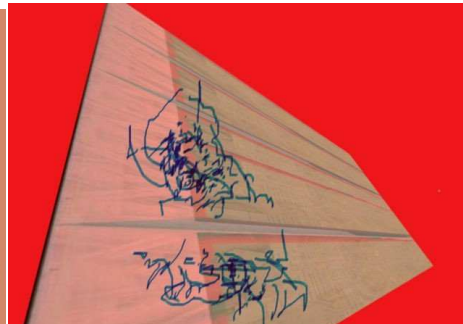
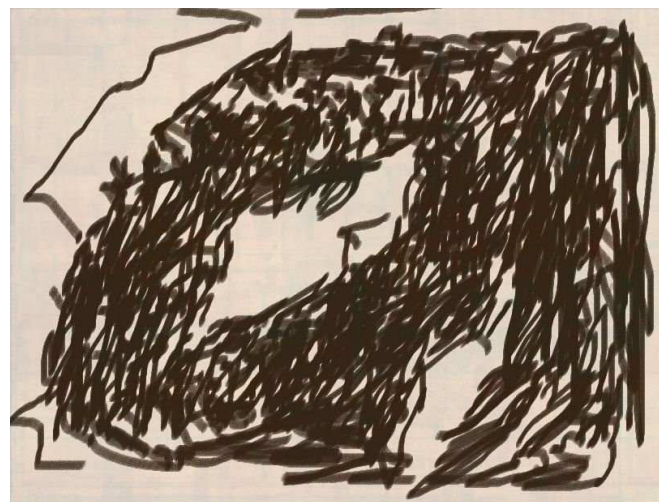
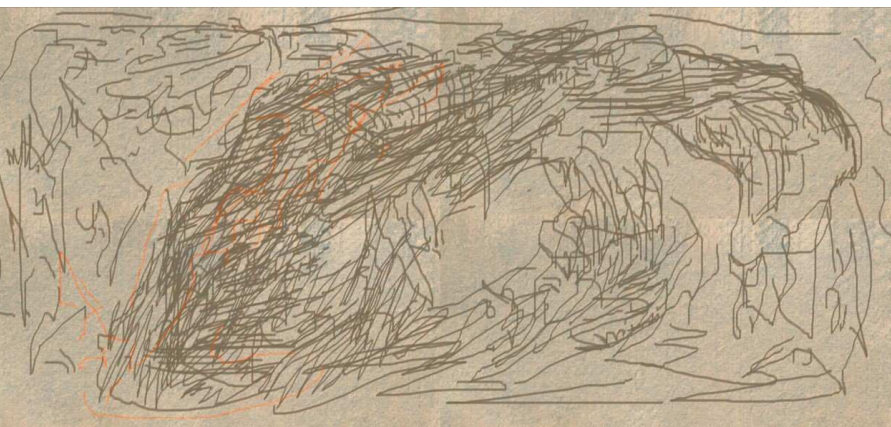
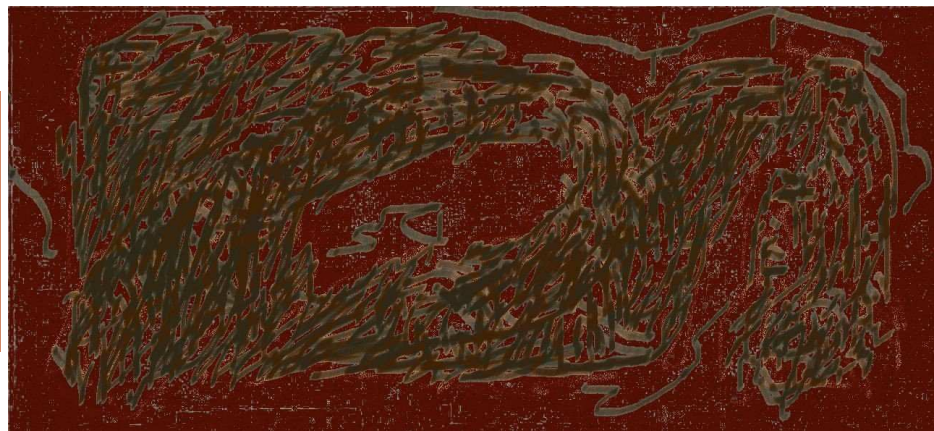
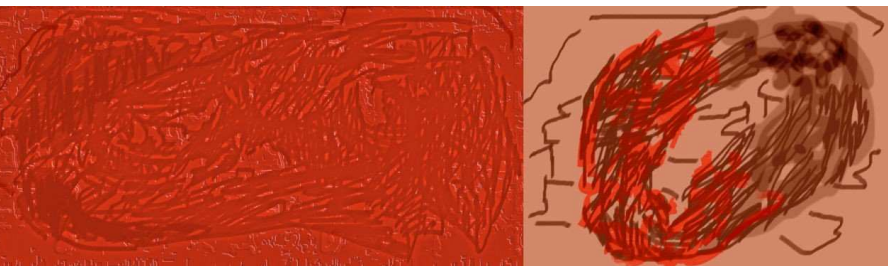


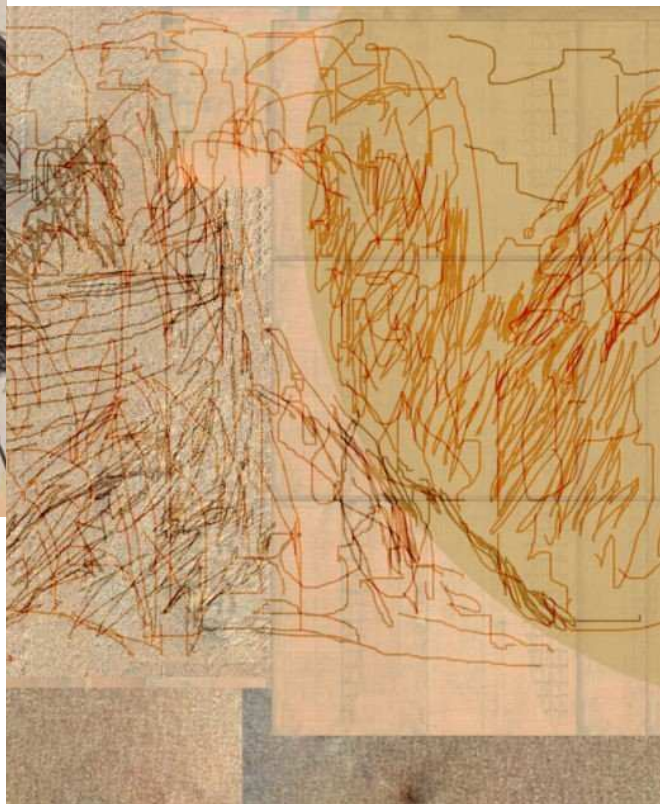
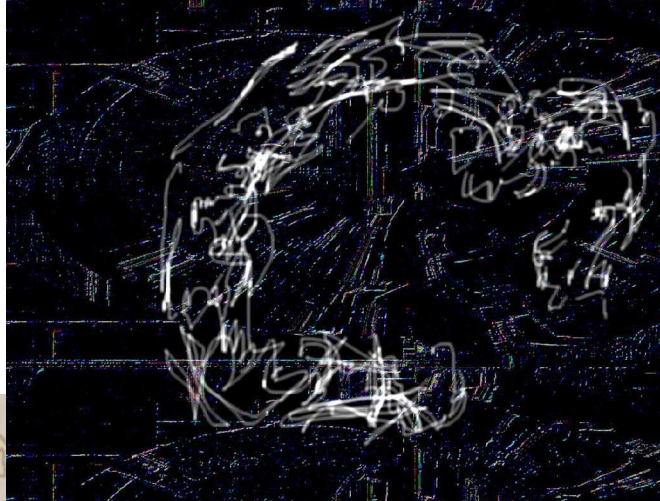


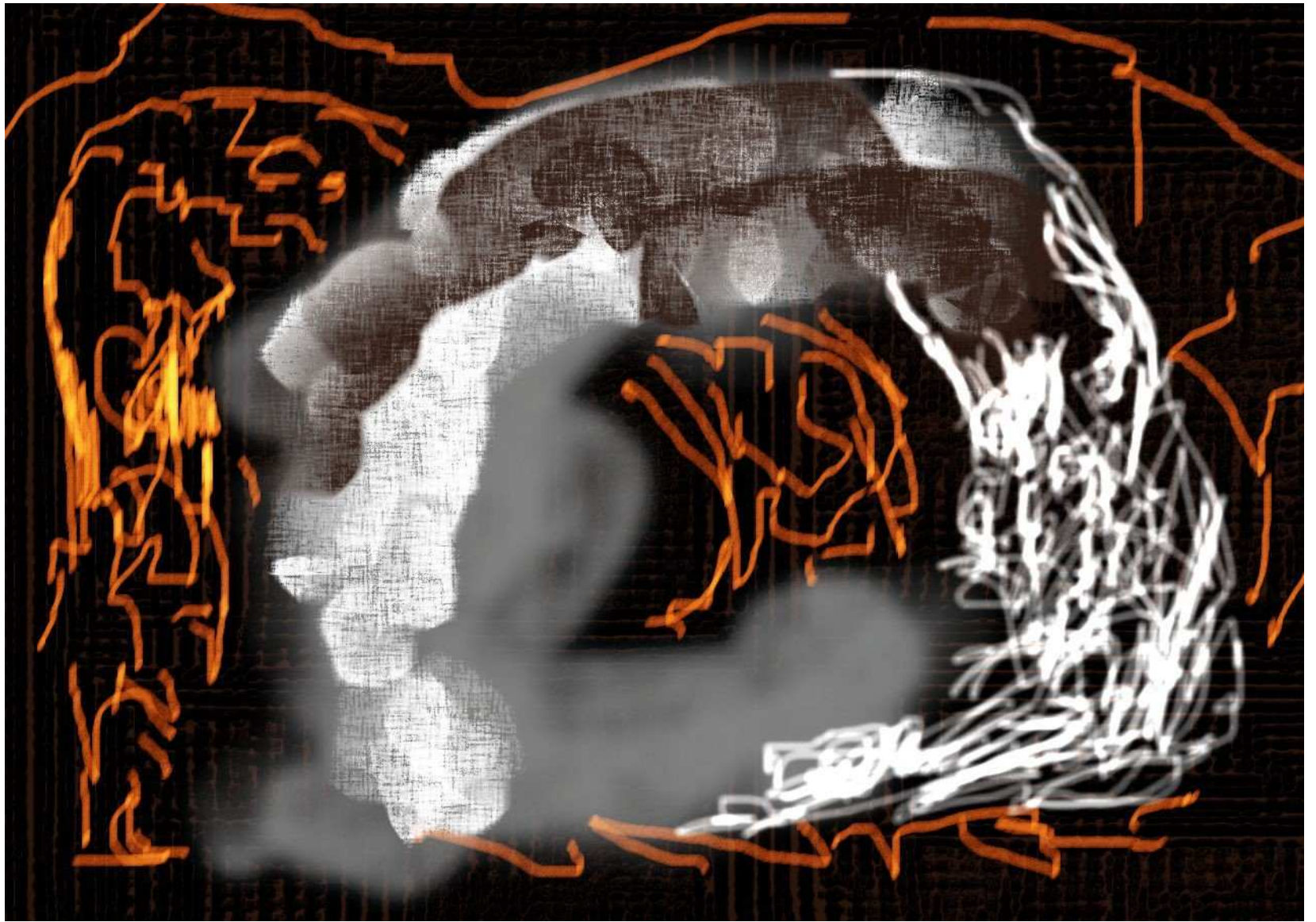


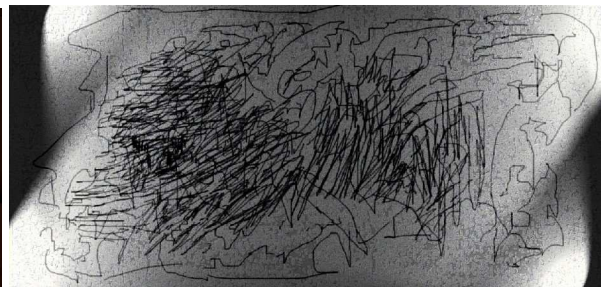
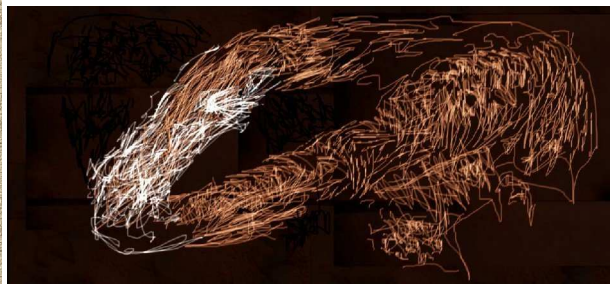
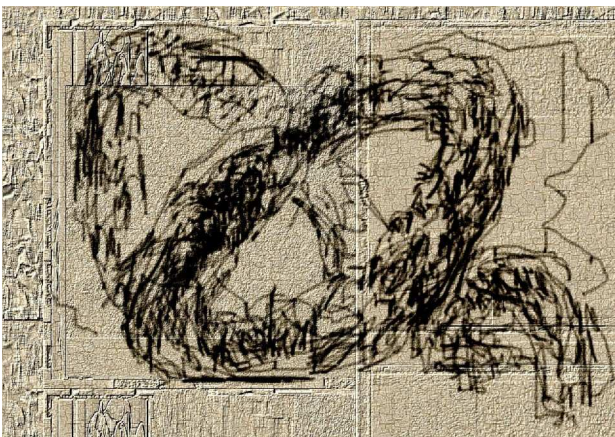
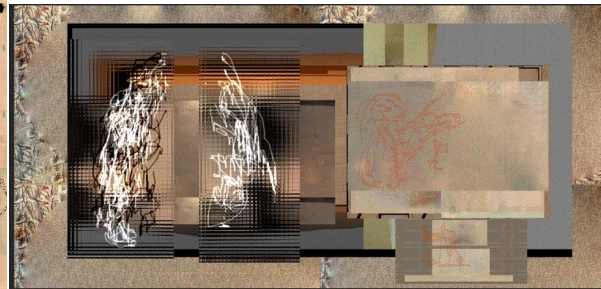
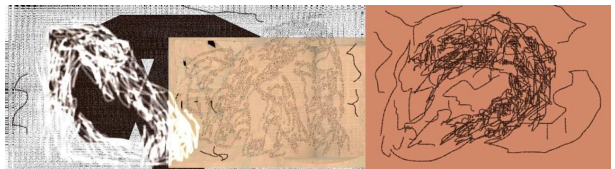
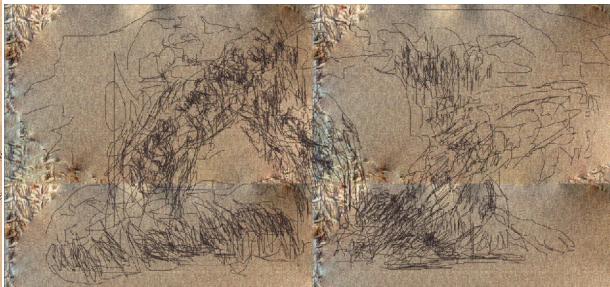
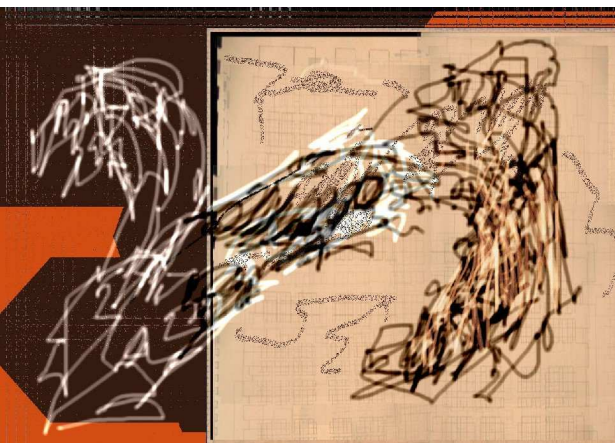


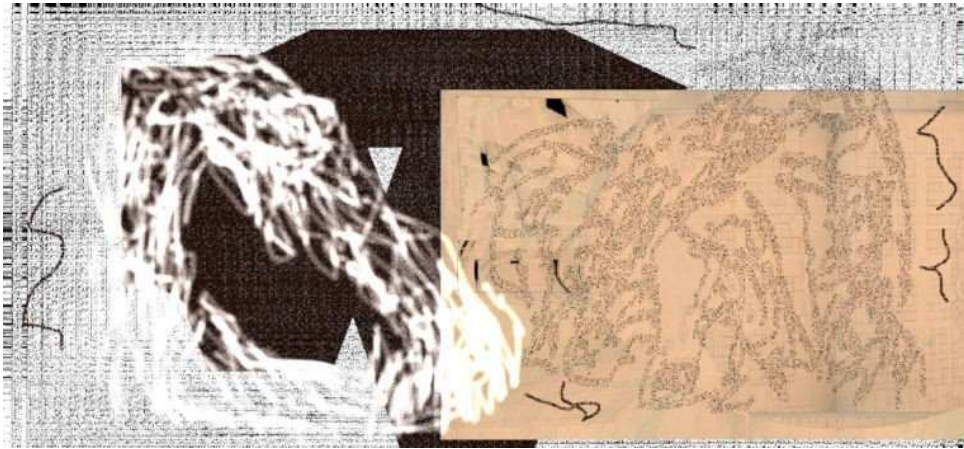


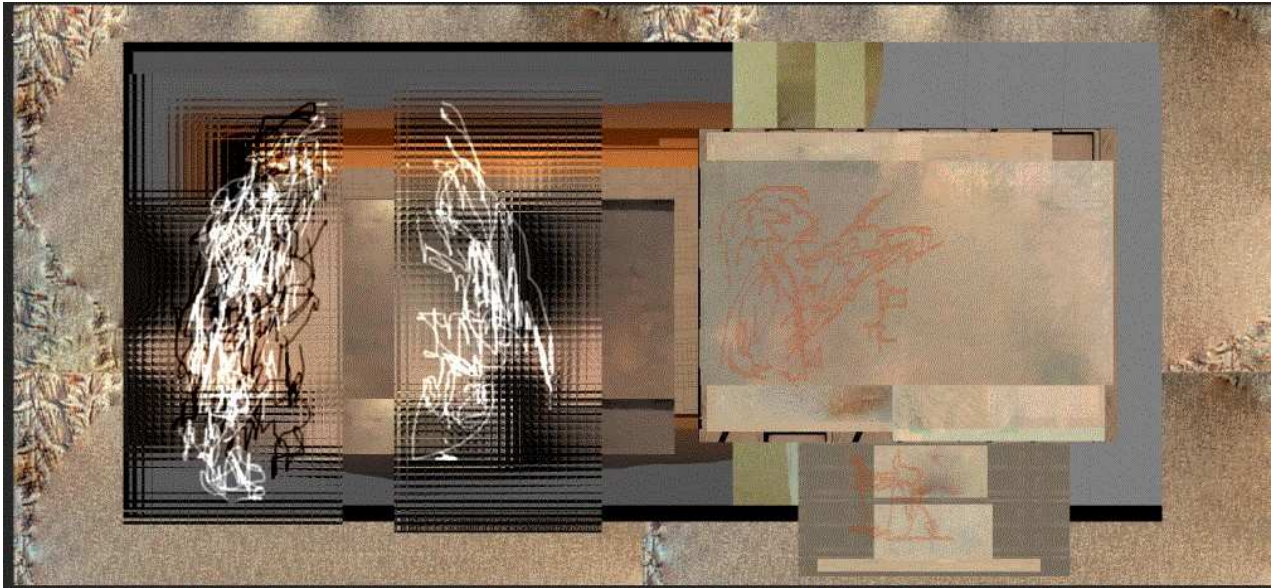




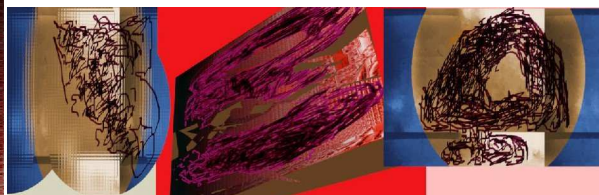
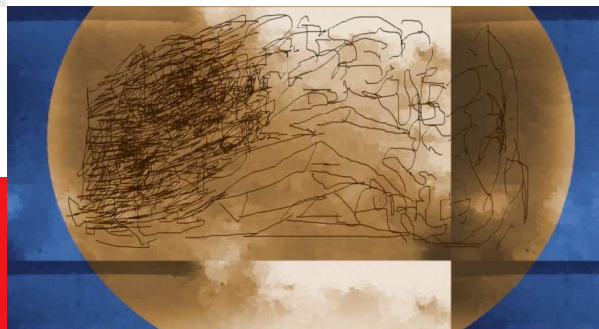
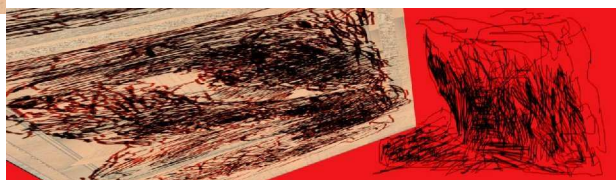
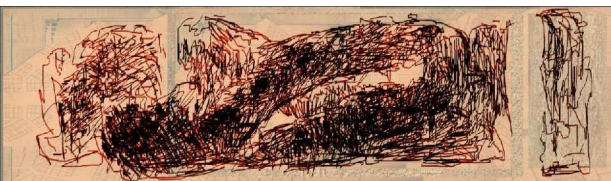
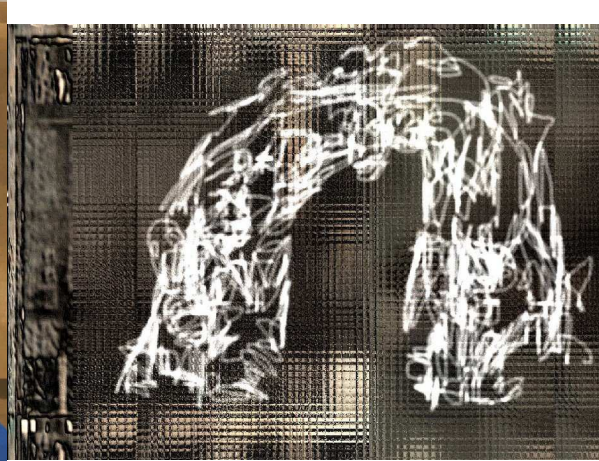
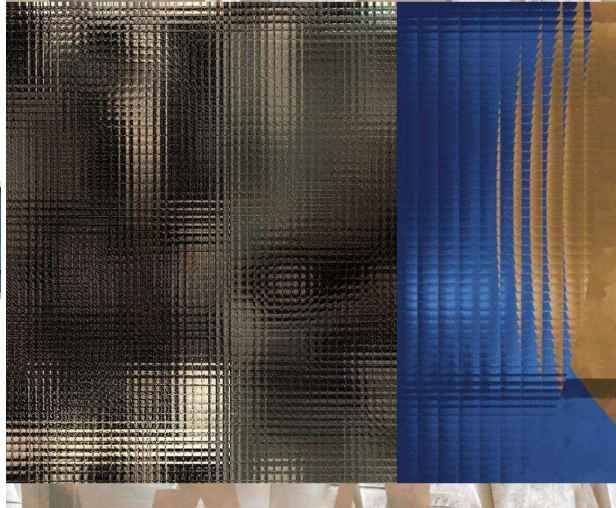


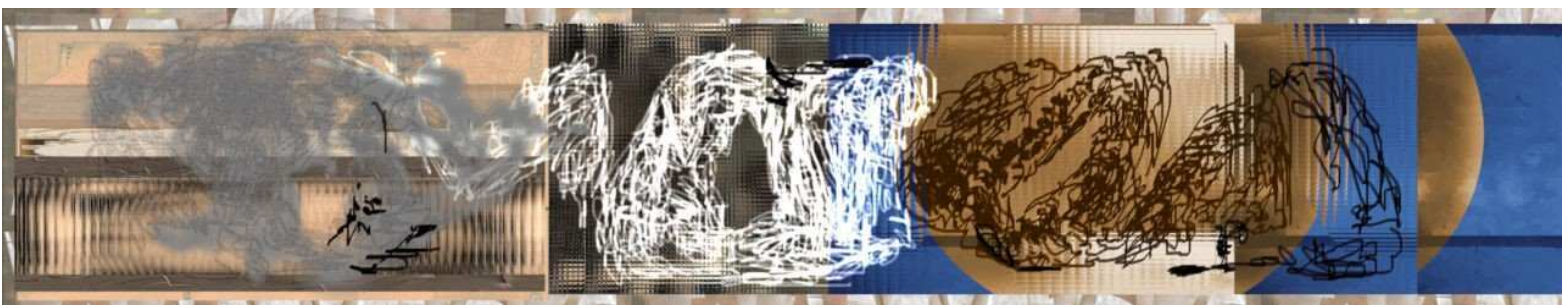






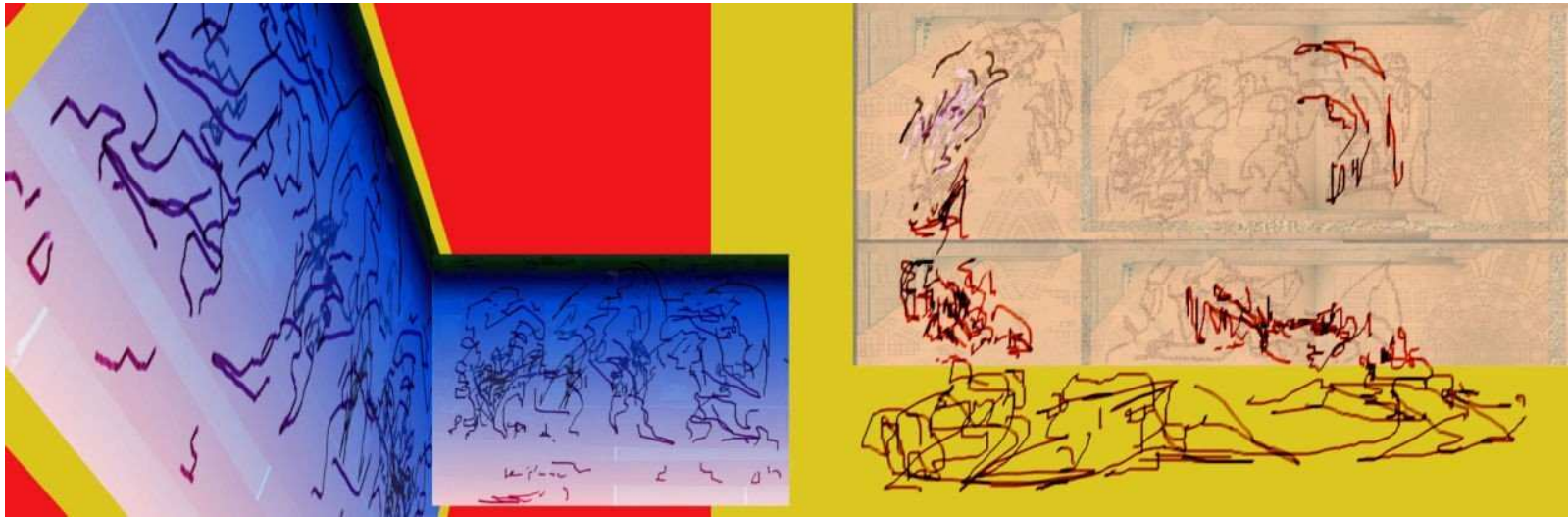


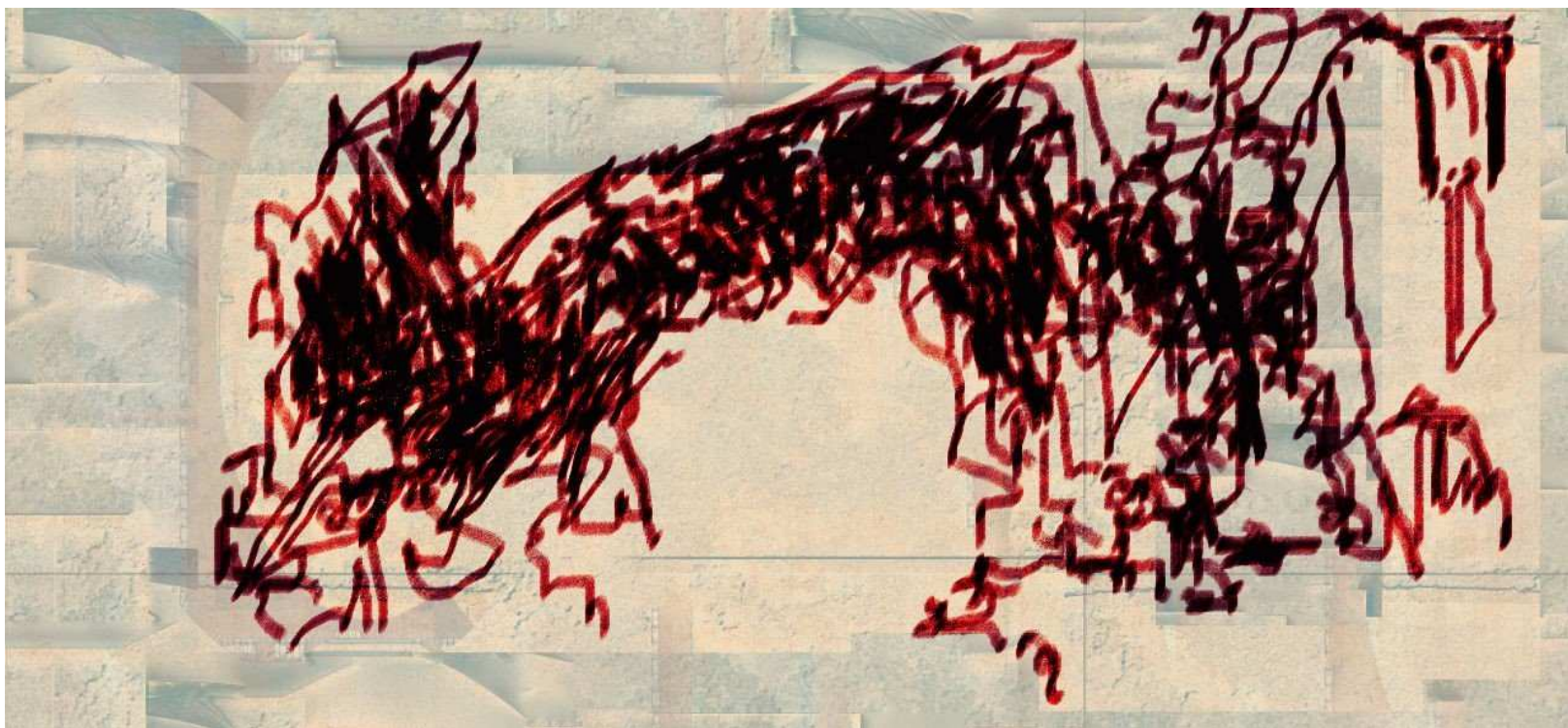


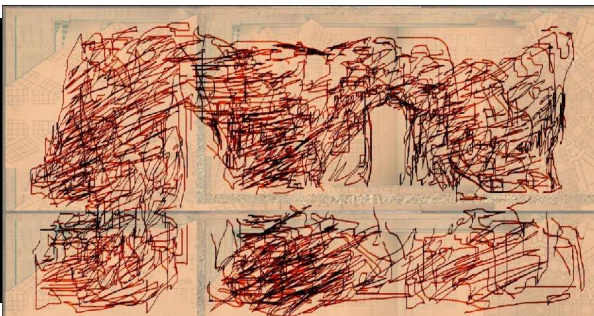
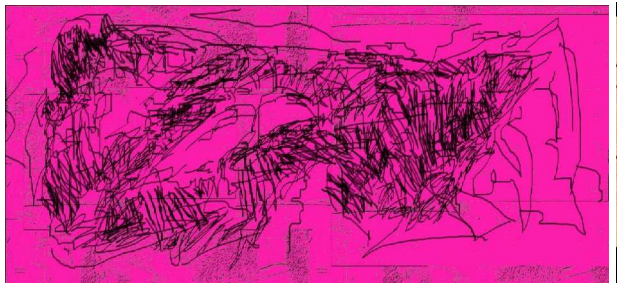
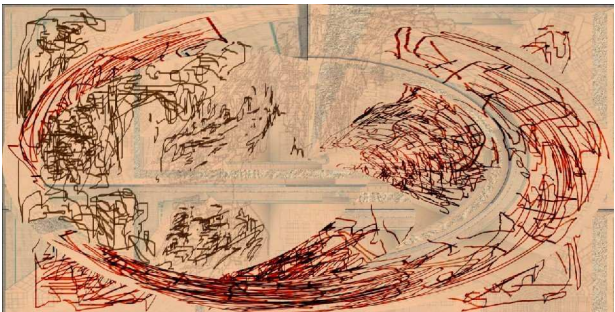
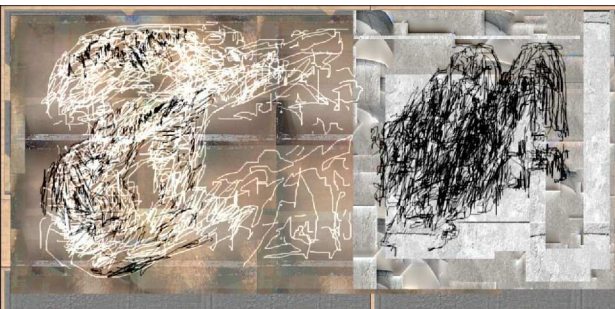
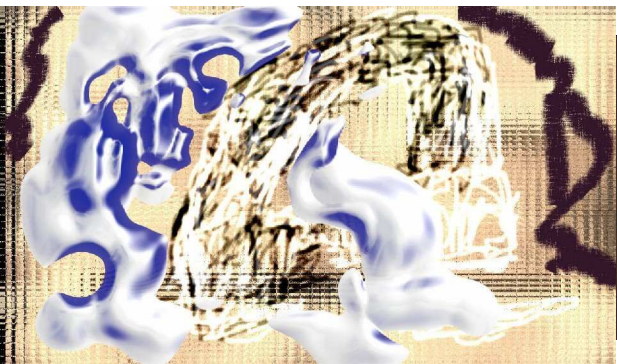


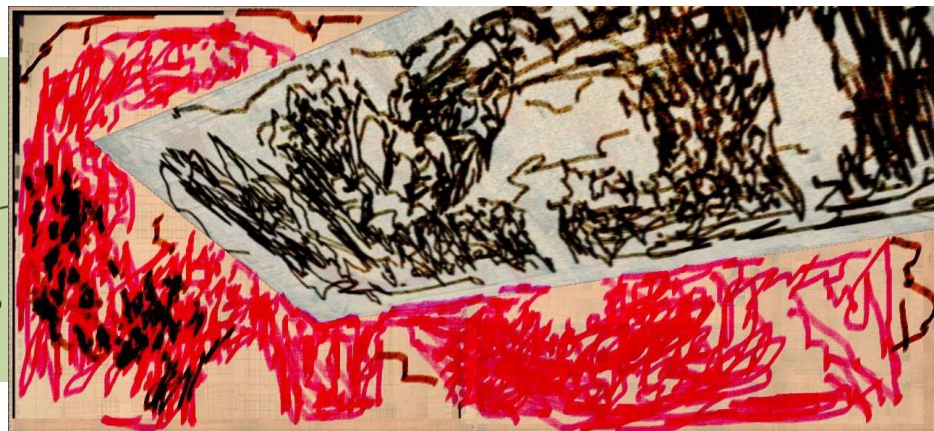


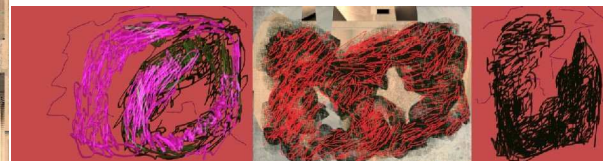
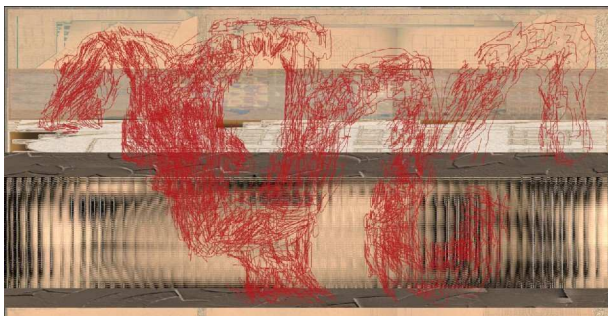
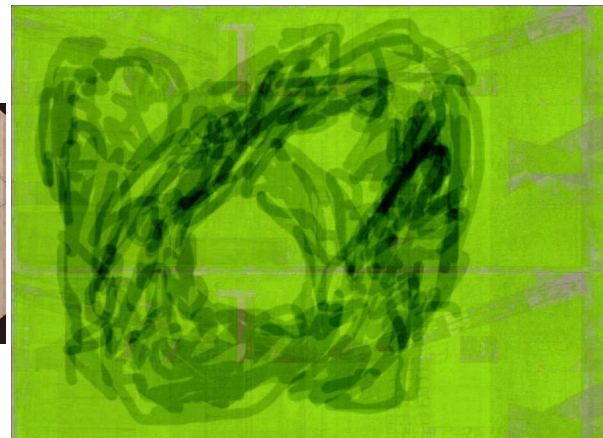
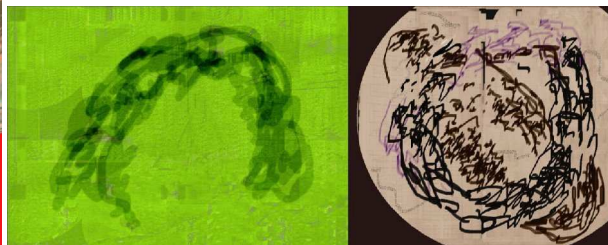


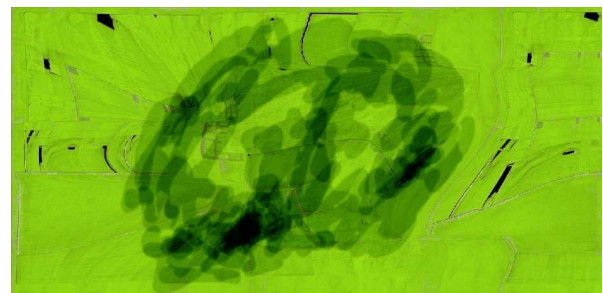
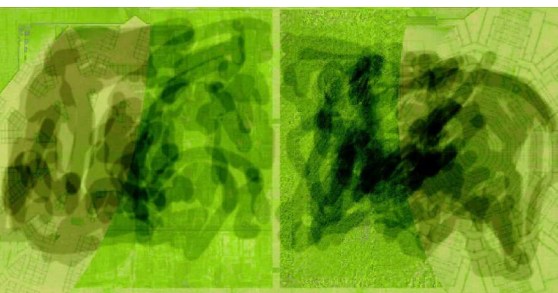
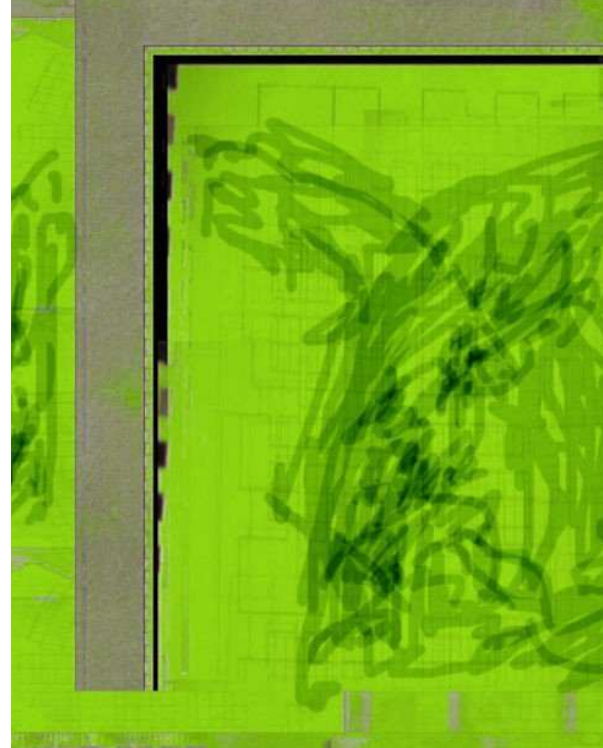
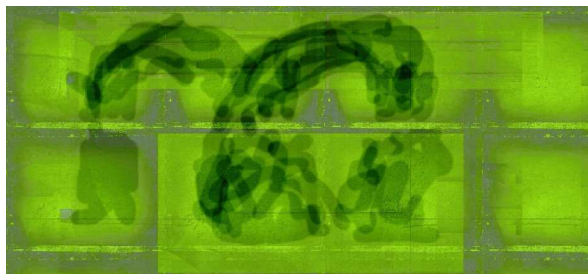
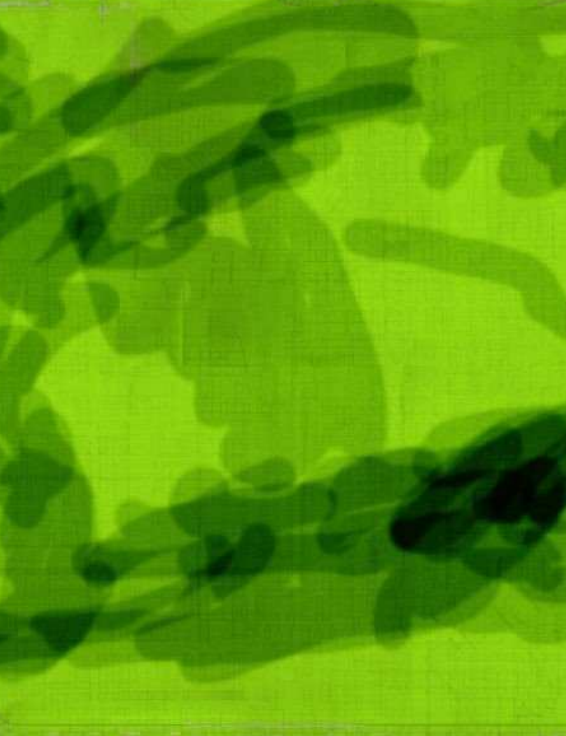


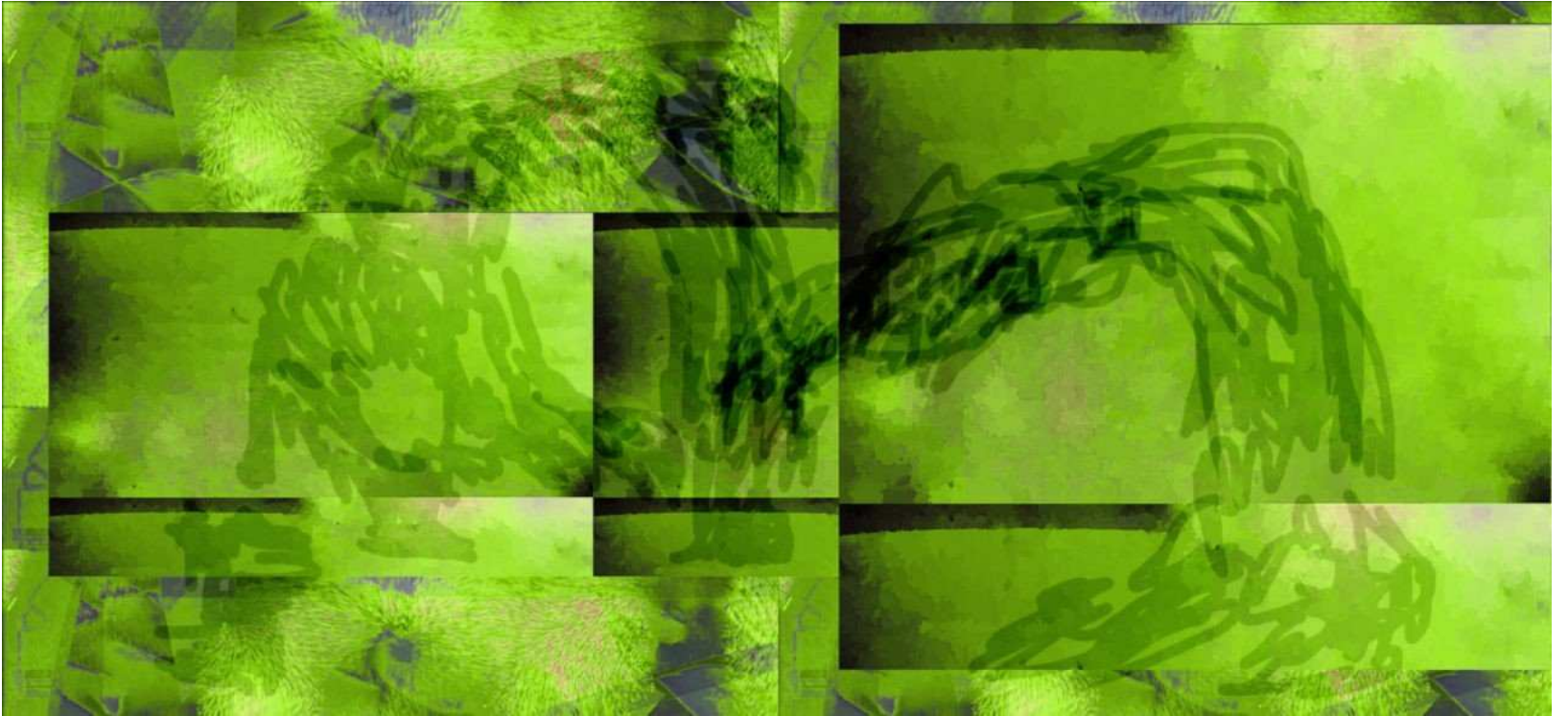


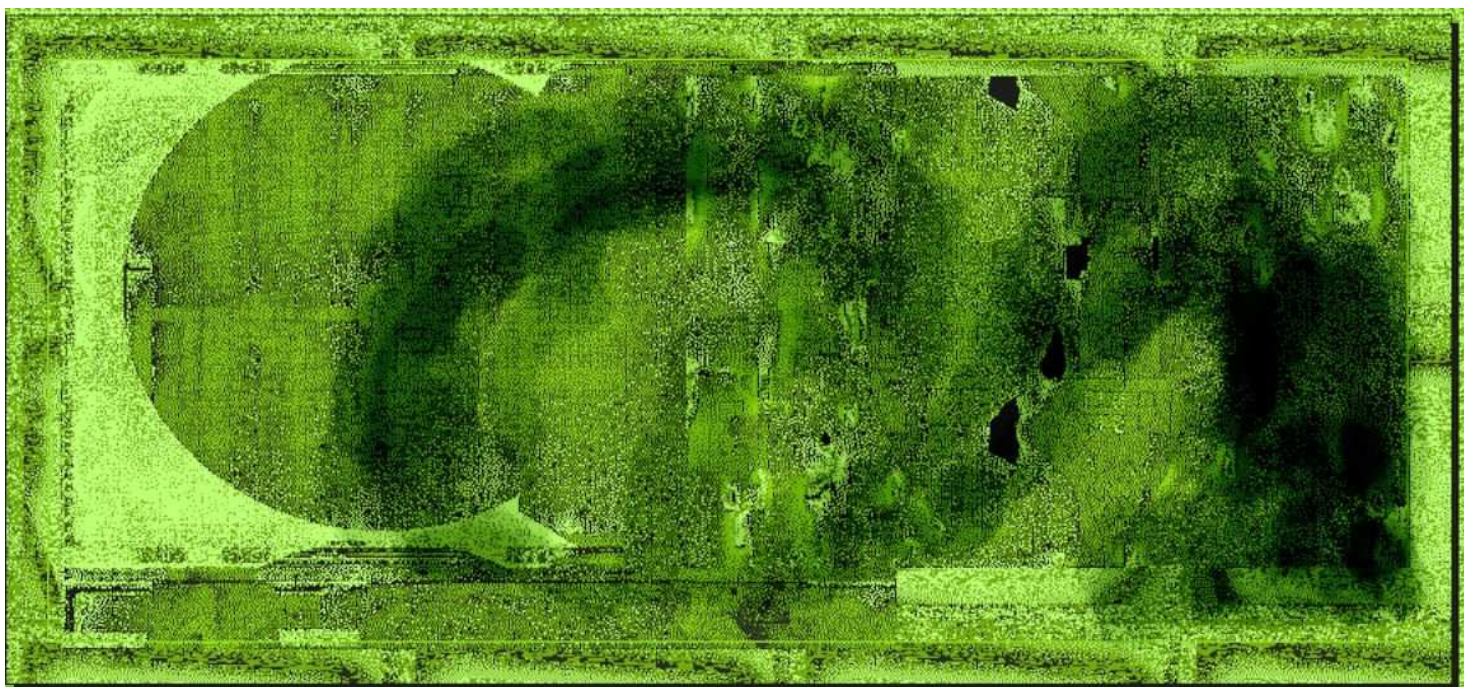


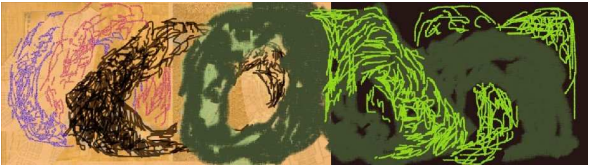
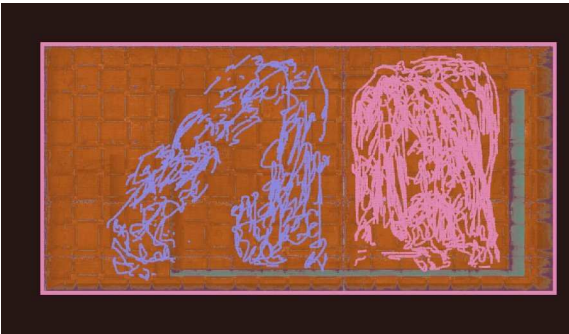
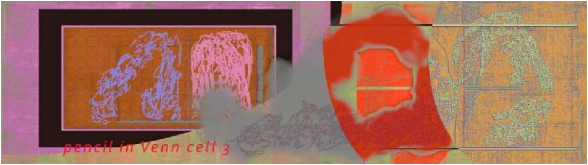




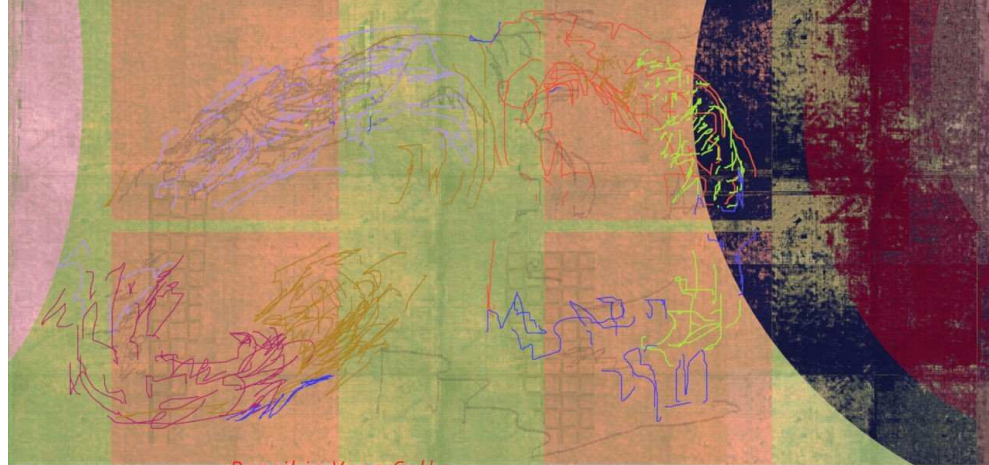




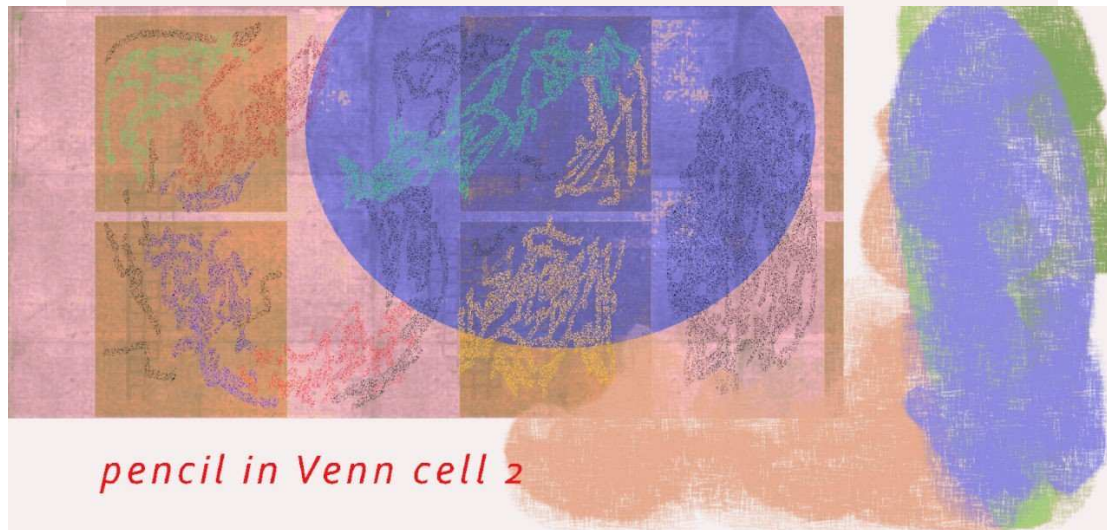




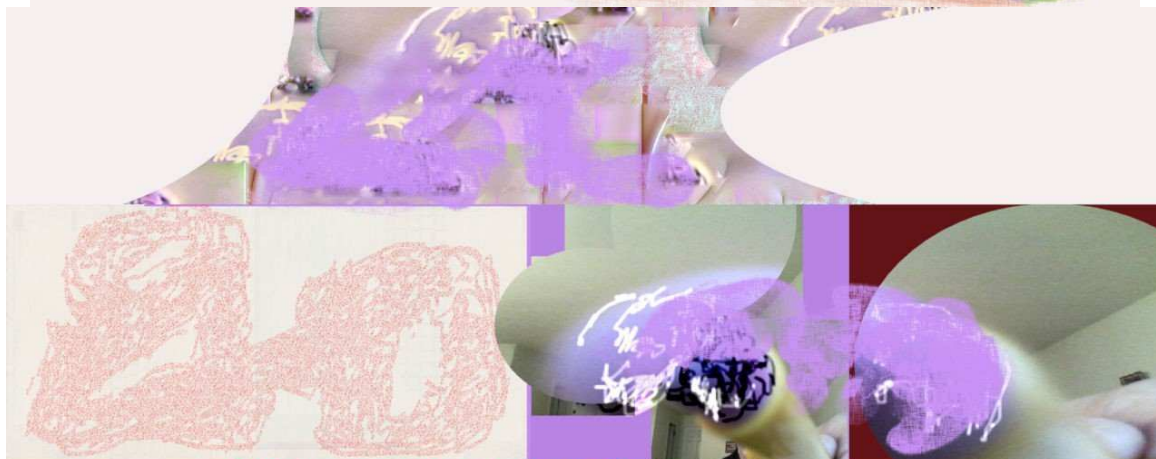




Pencil in Venn Cell 1

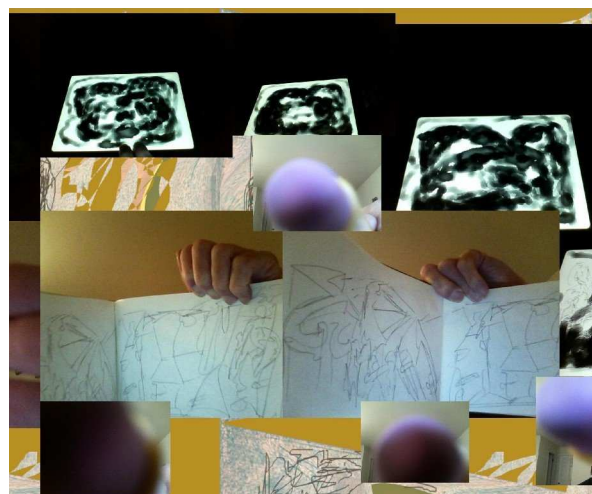
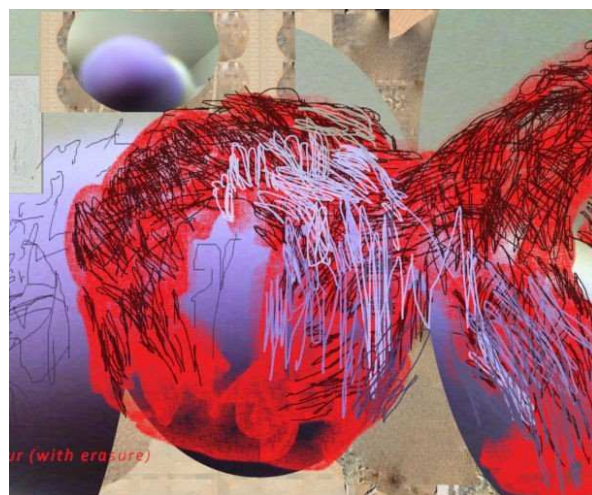
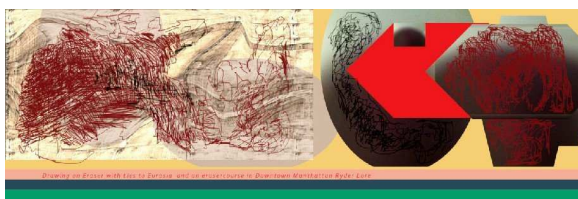


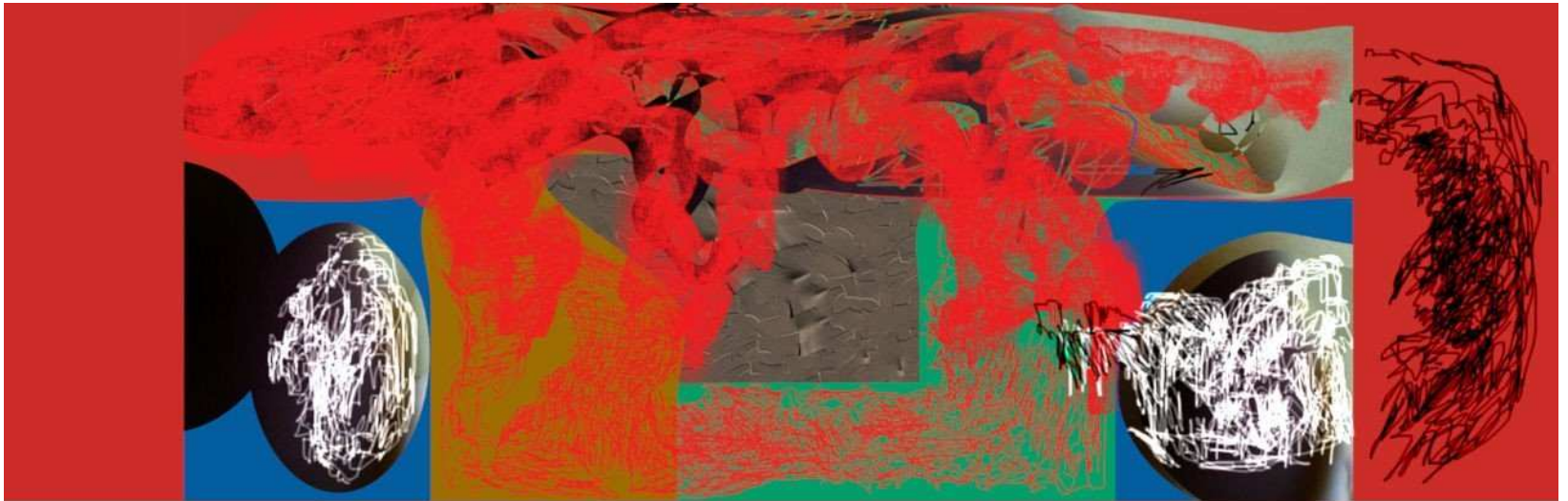
pencil in Venn cell 2



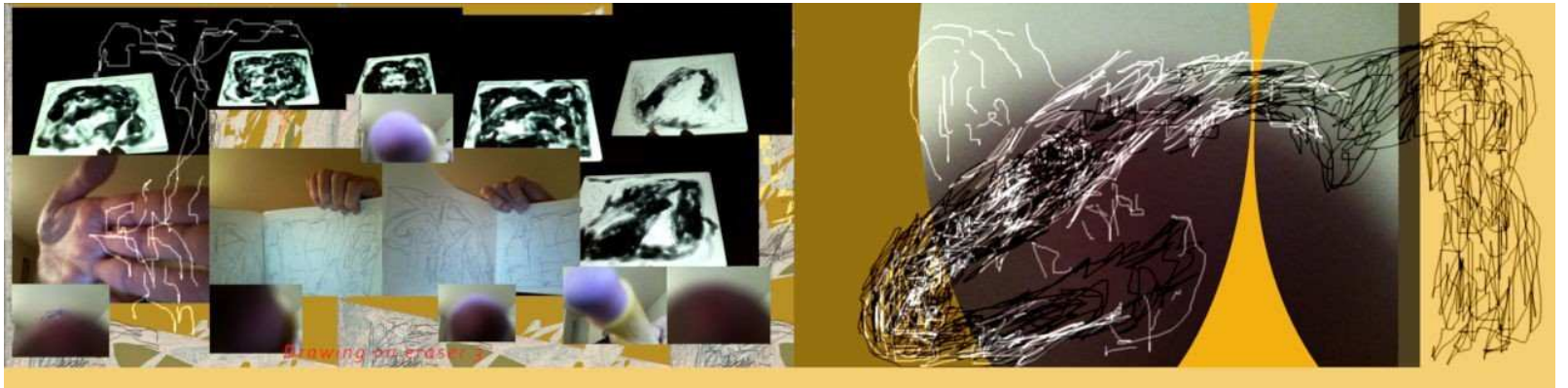
Drawing on eraser and note Padua

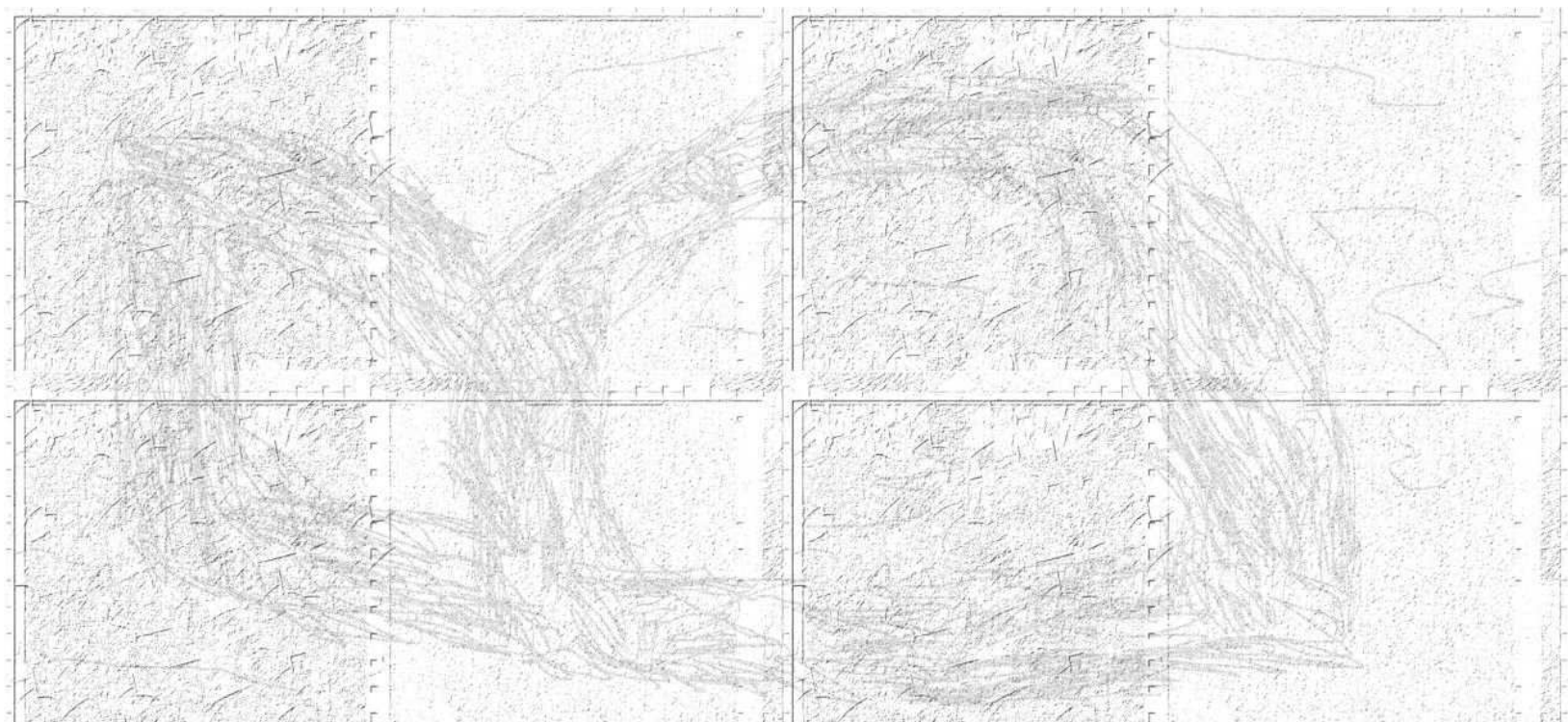


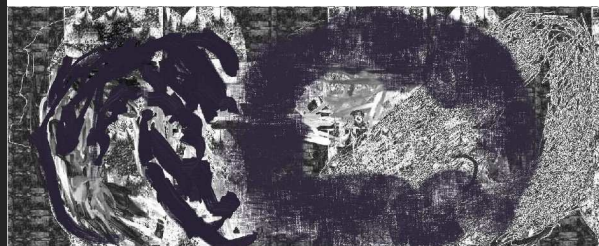
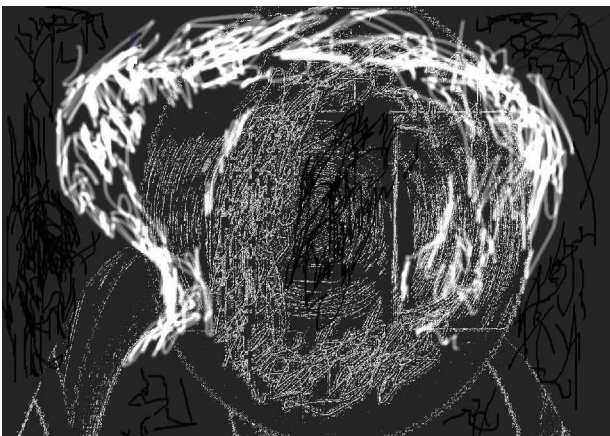
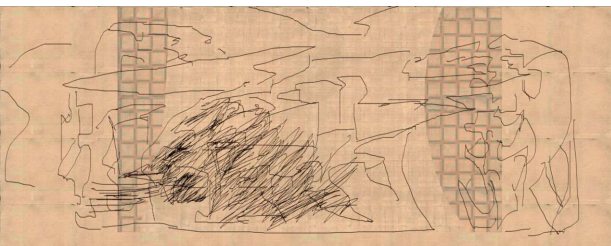
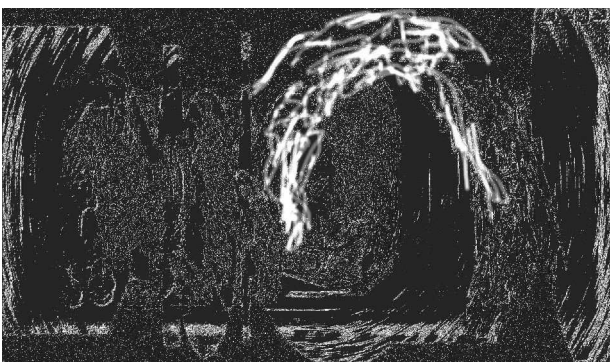
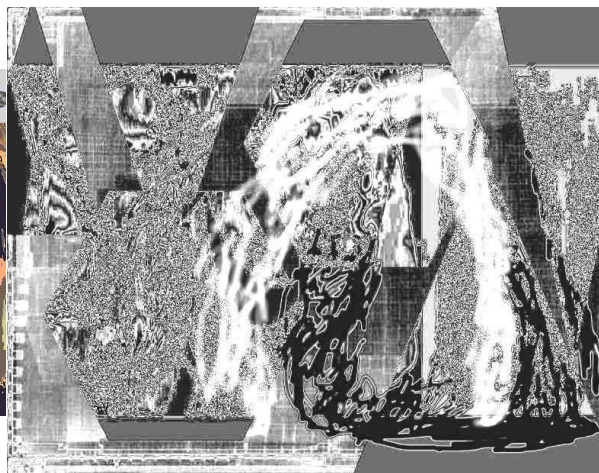
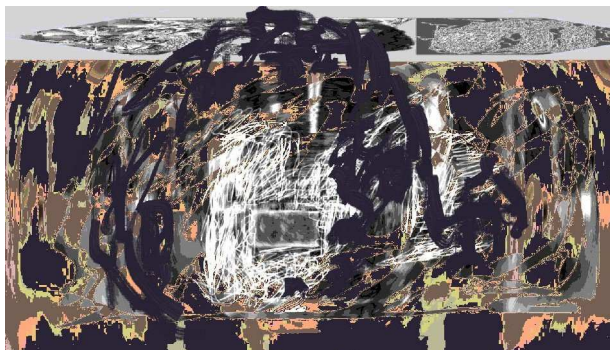
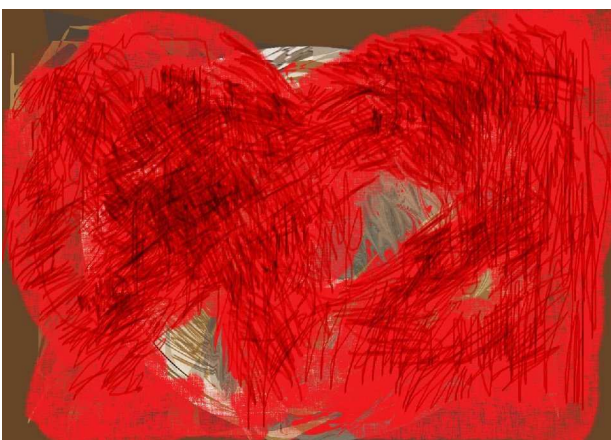


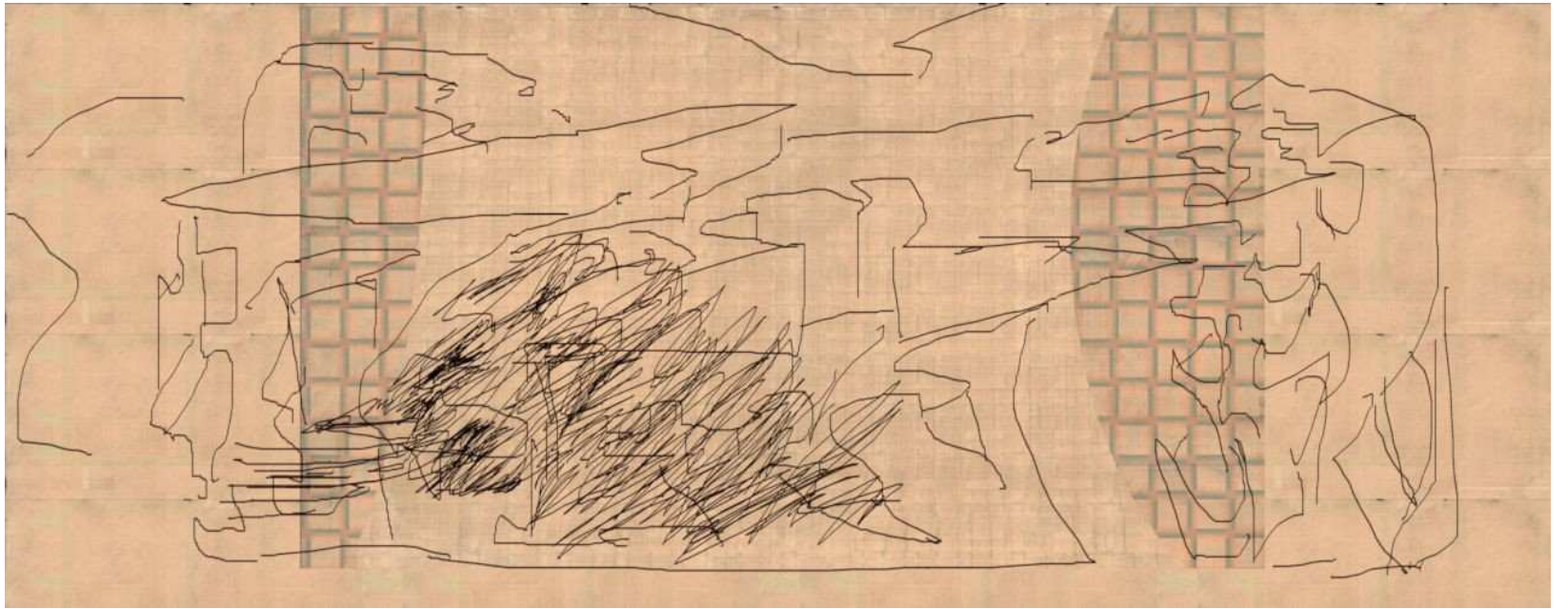


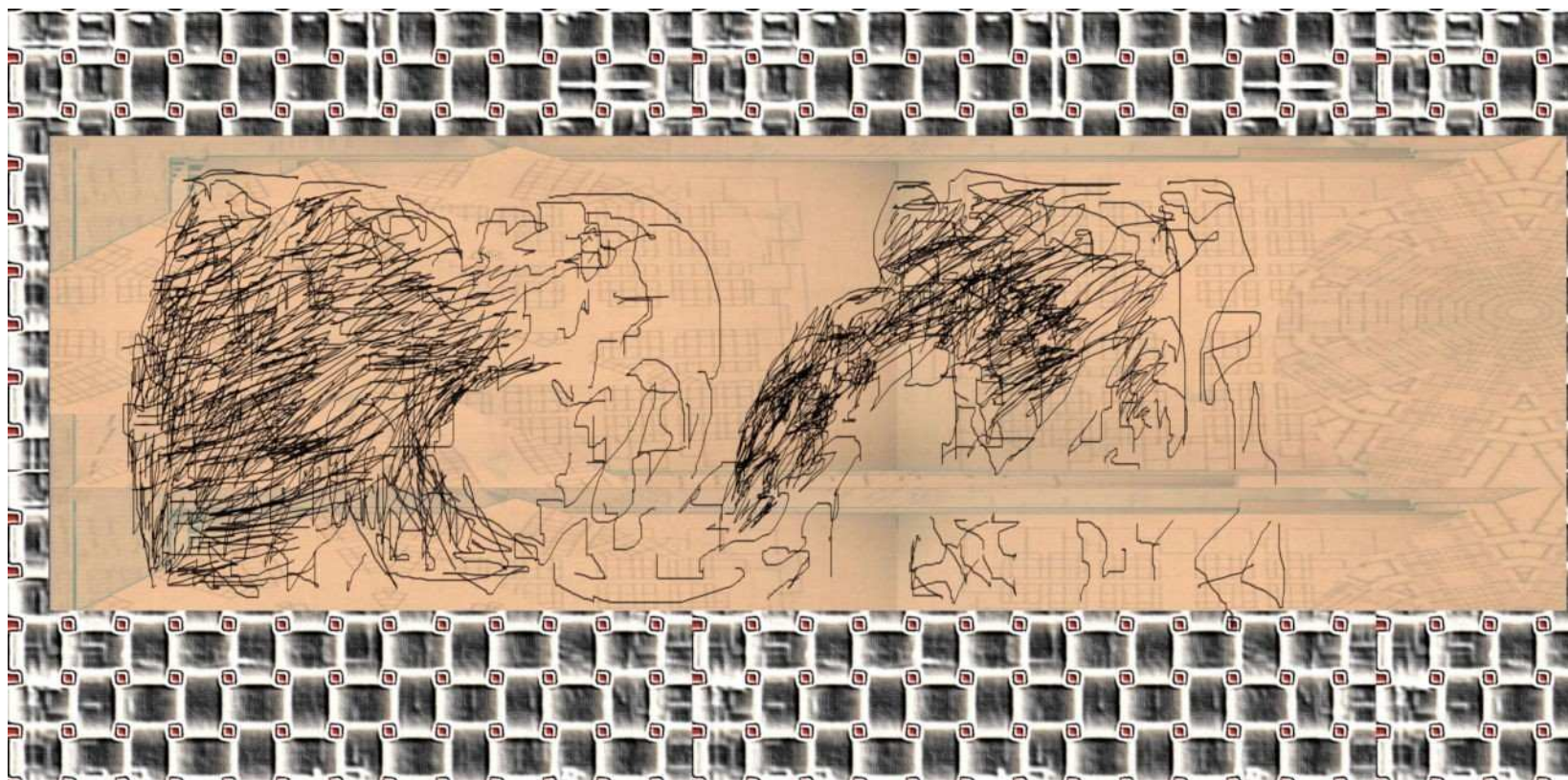
Drawing on eraser with fresco sea of the heart of hearing...(to see...the racing senses)







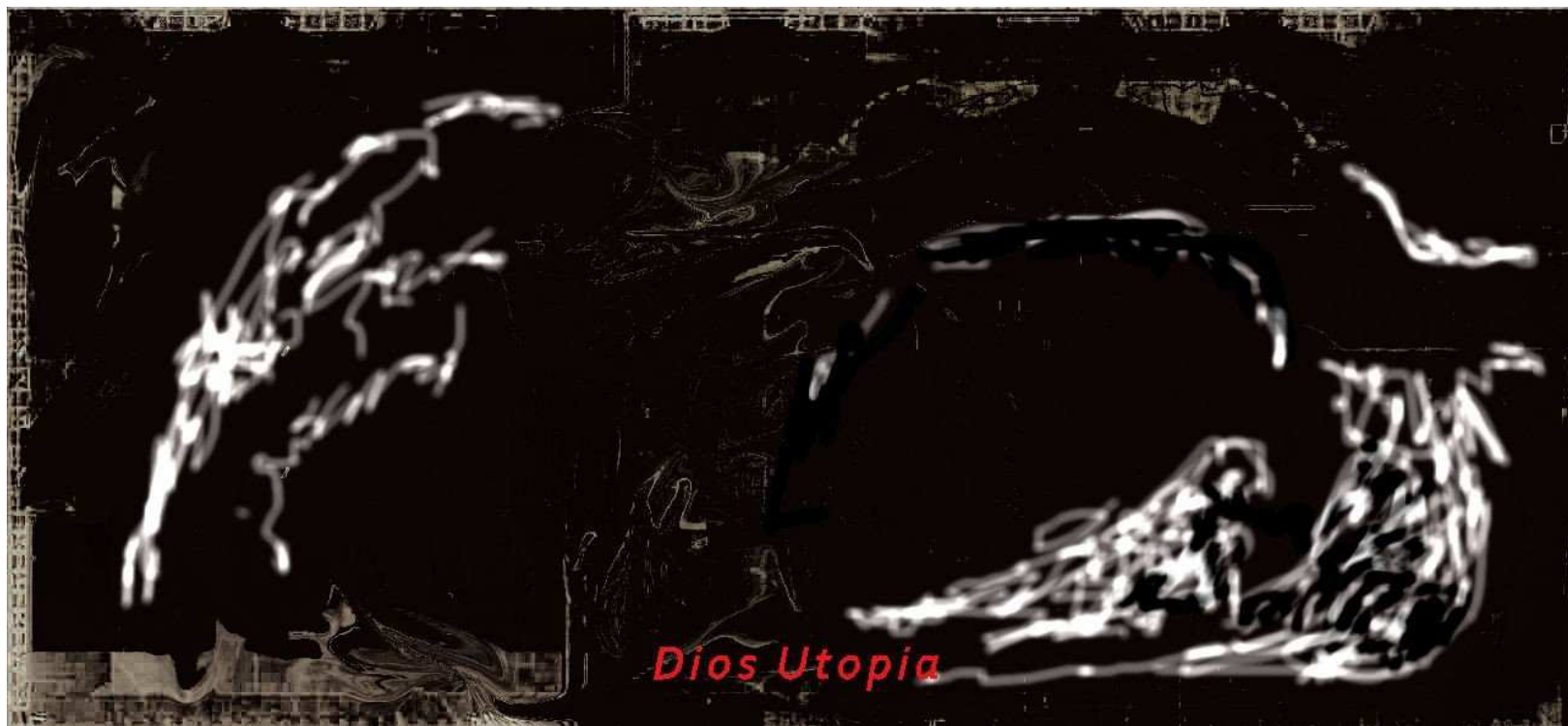




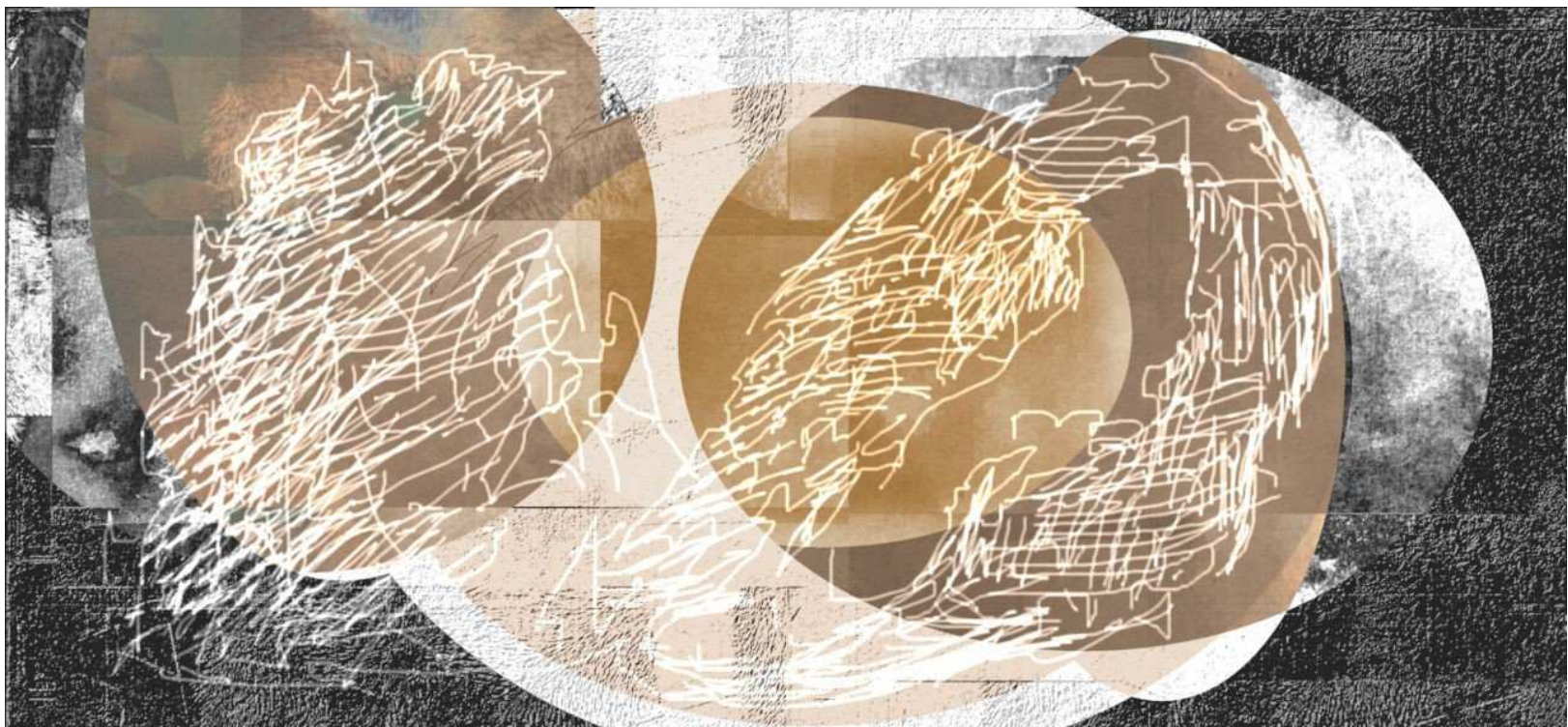


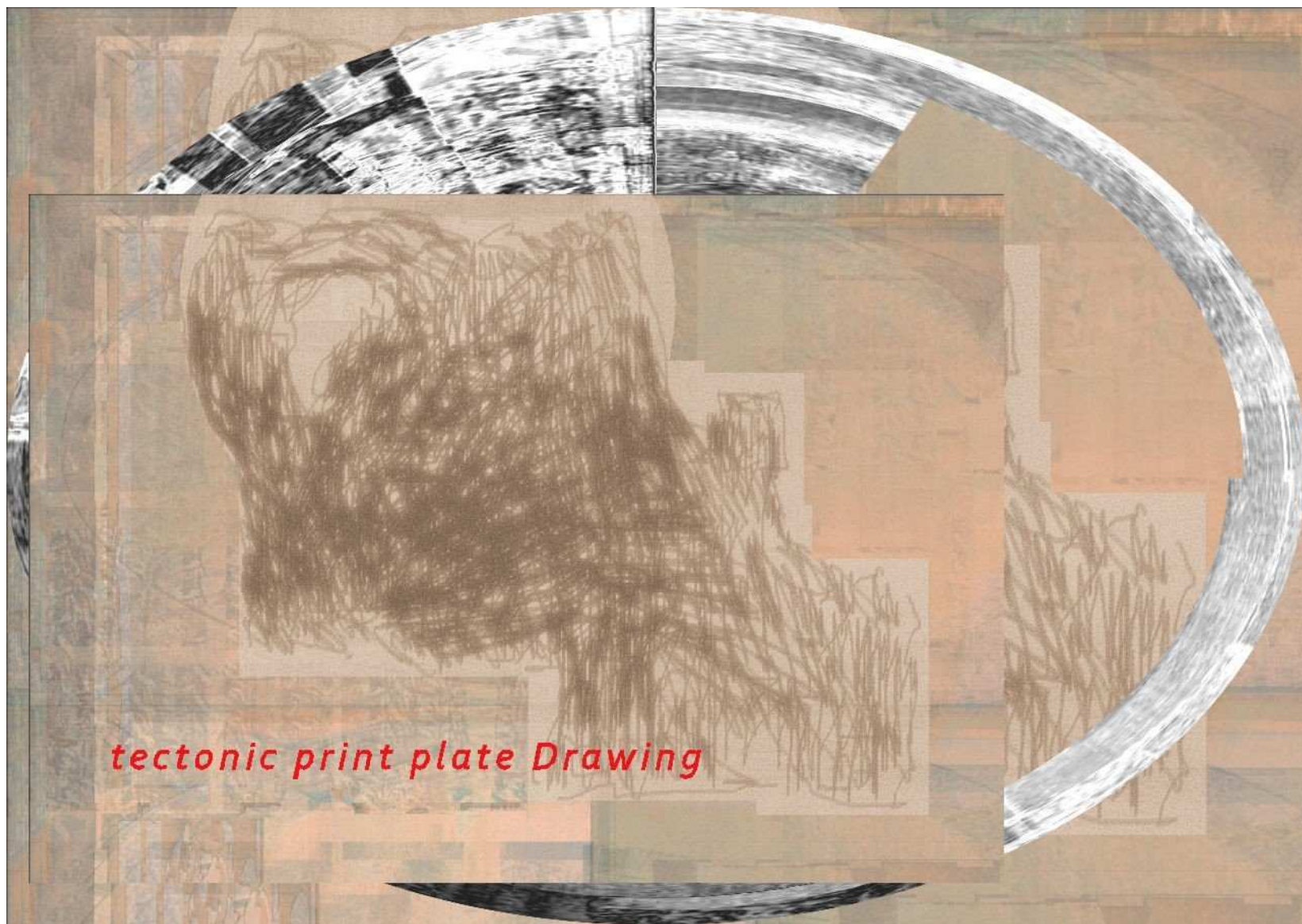


Turnabout of the last stroke boat or inadvance of the raku's Progress

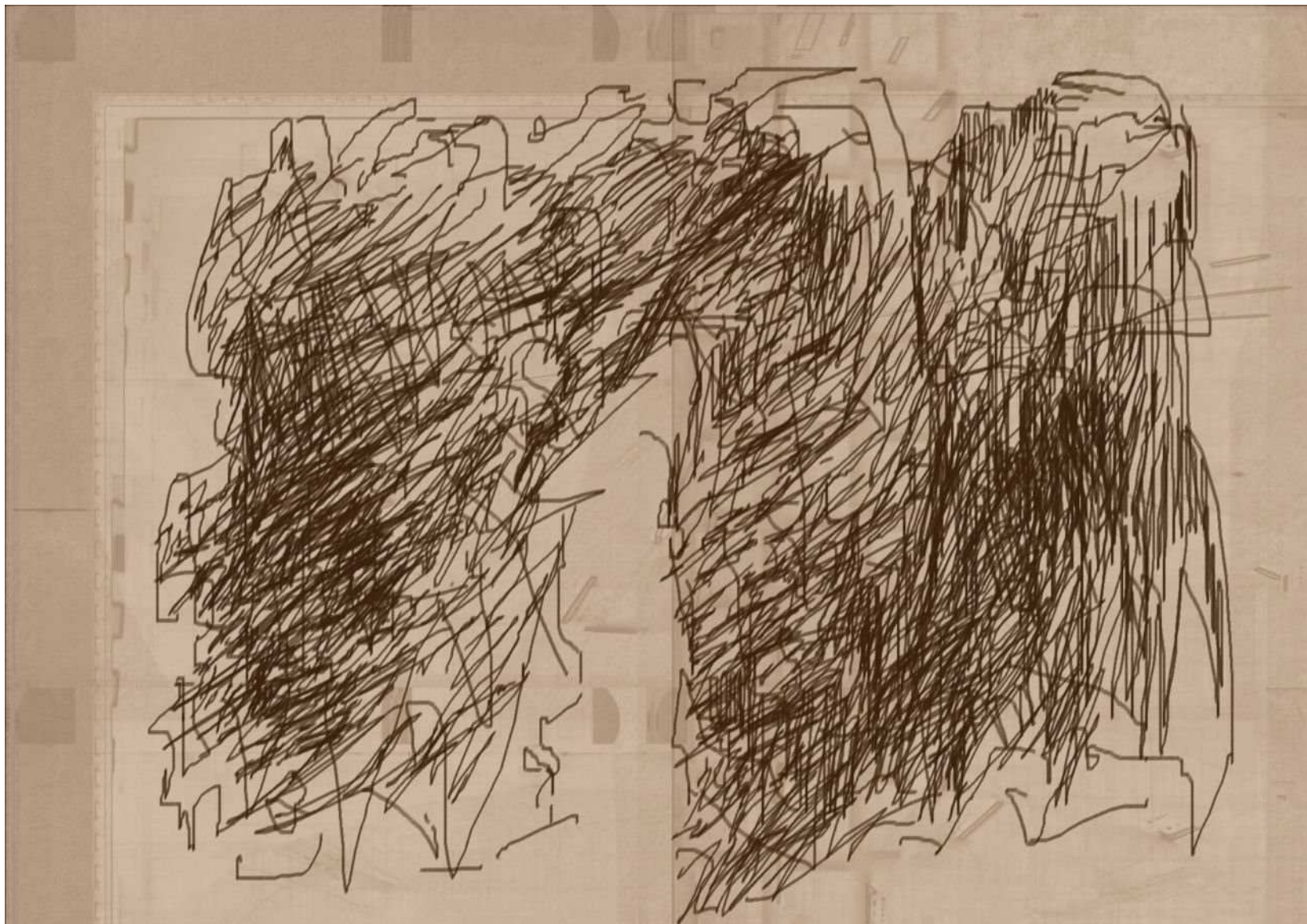


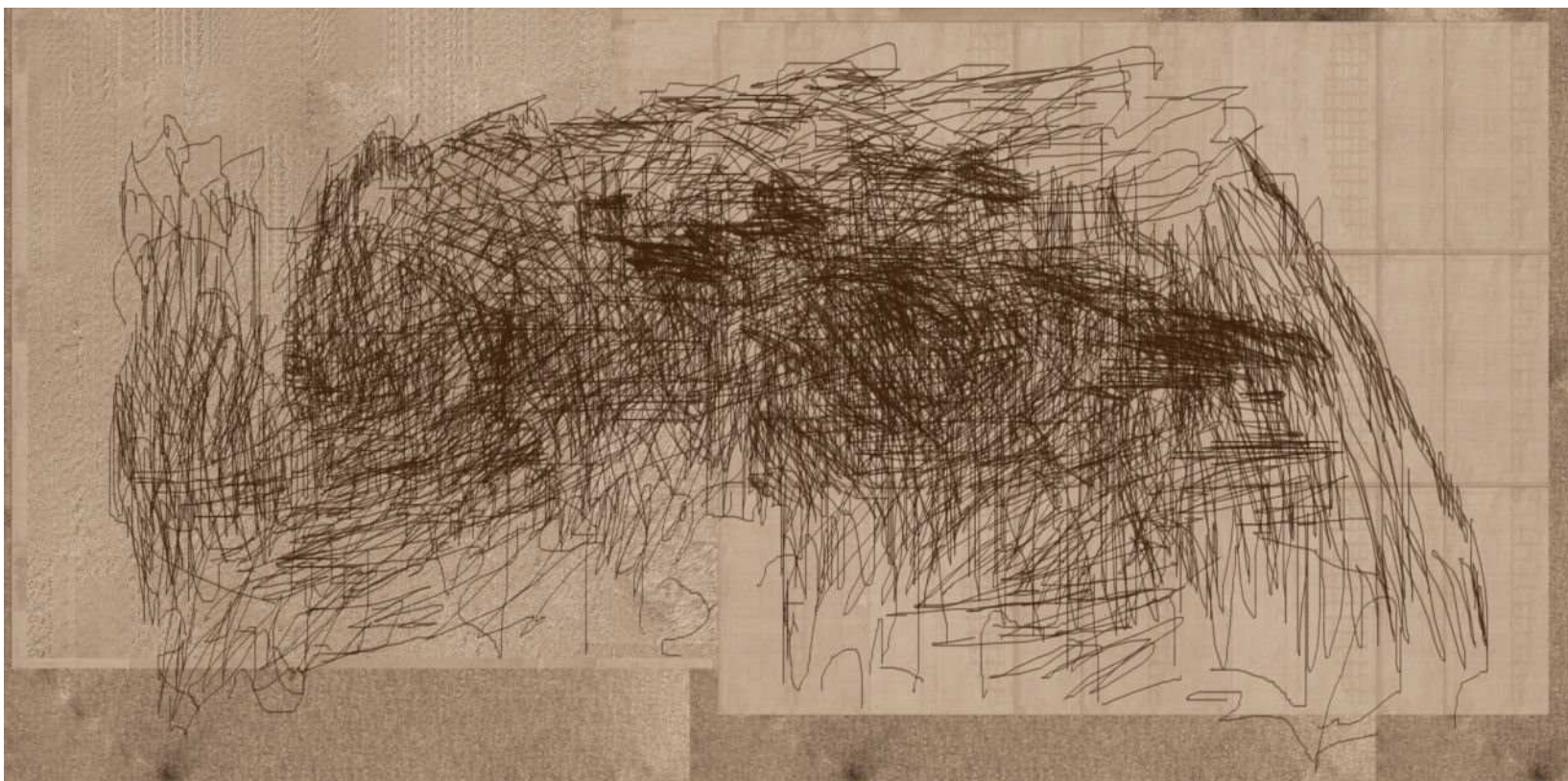


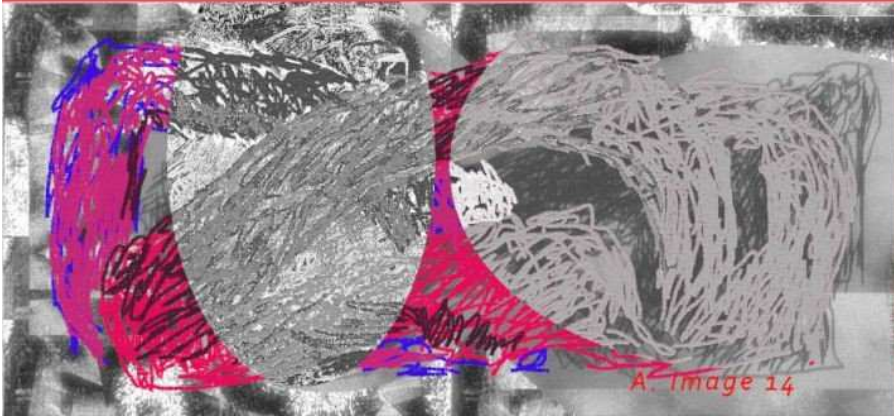


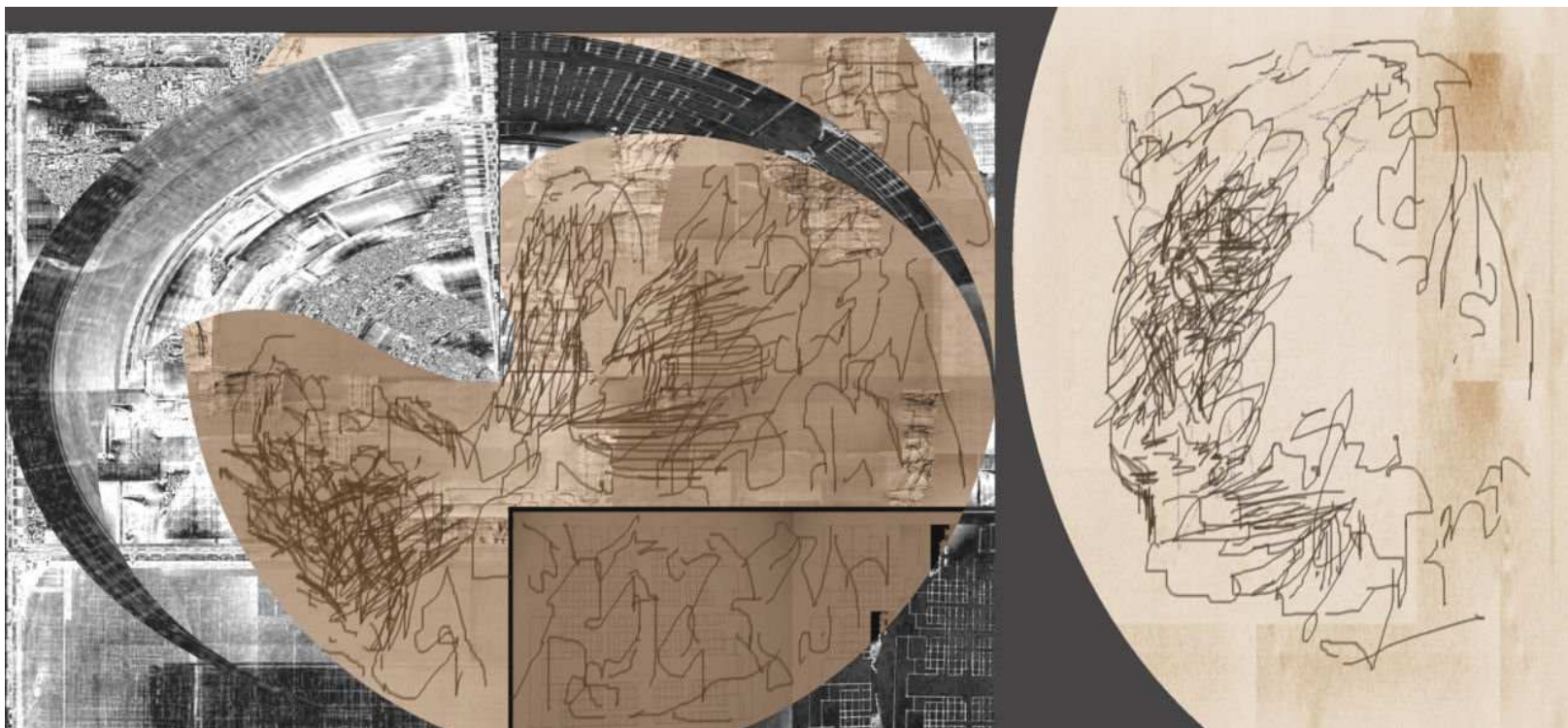


tectonic print plate Drawing



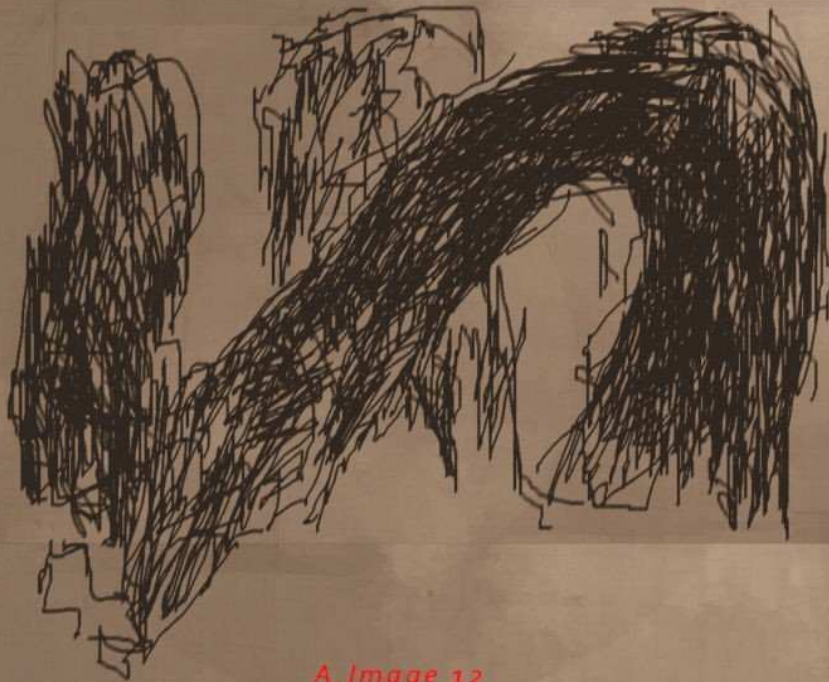




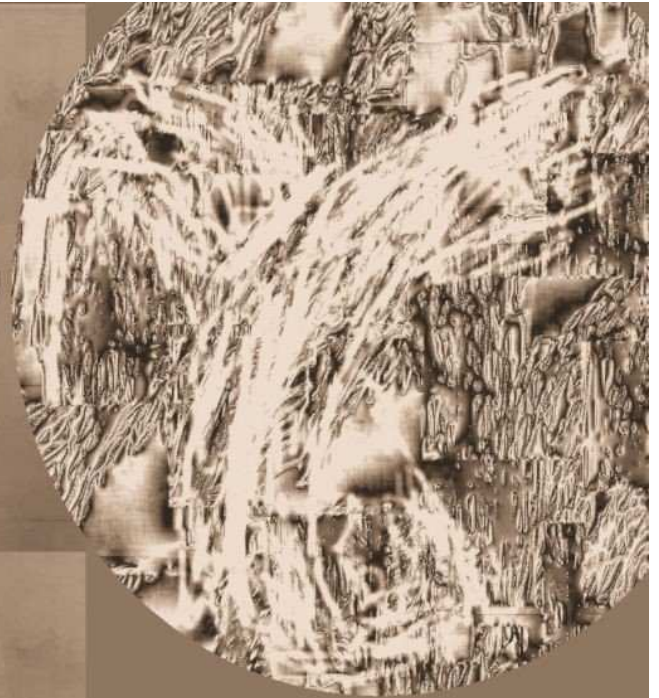


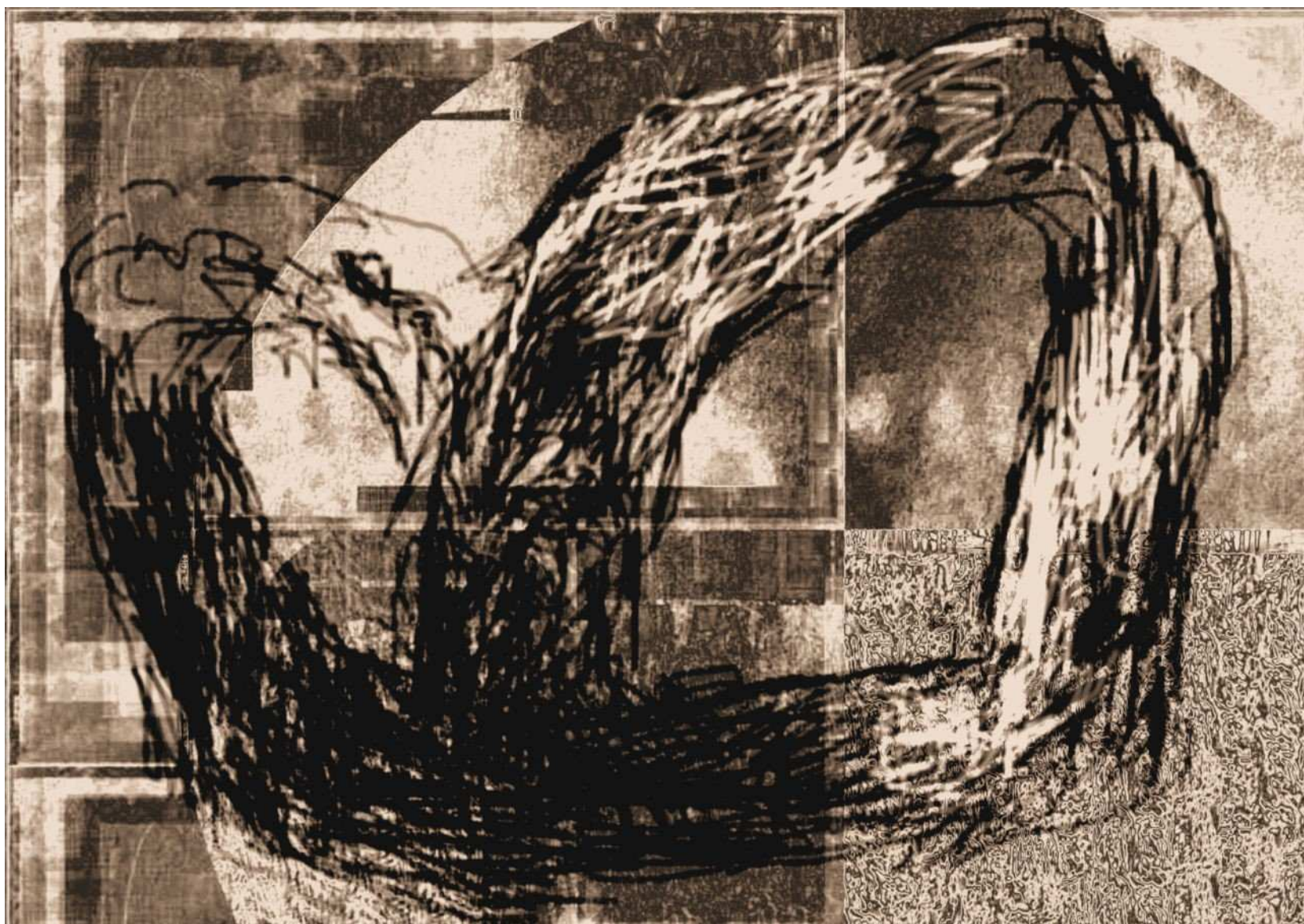


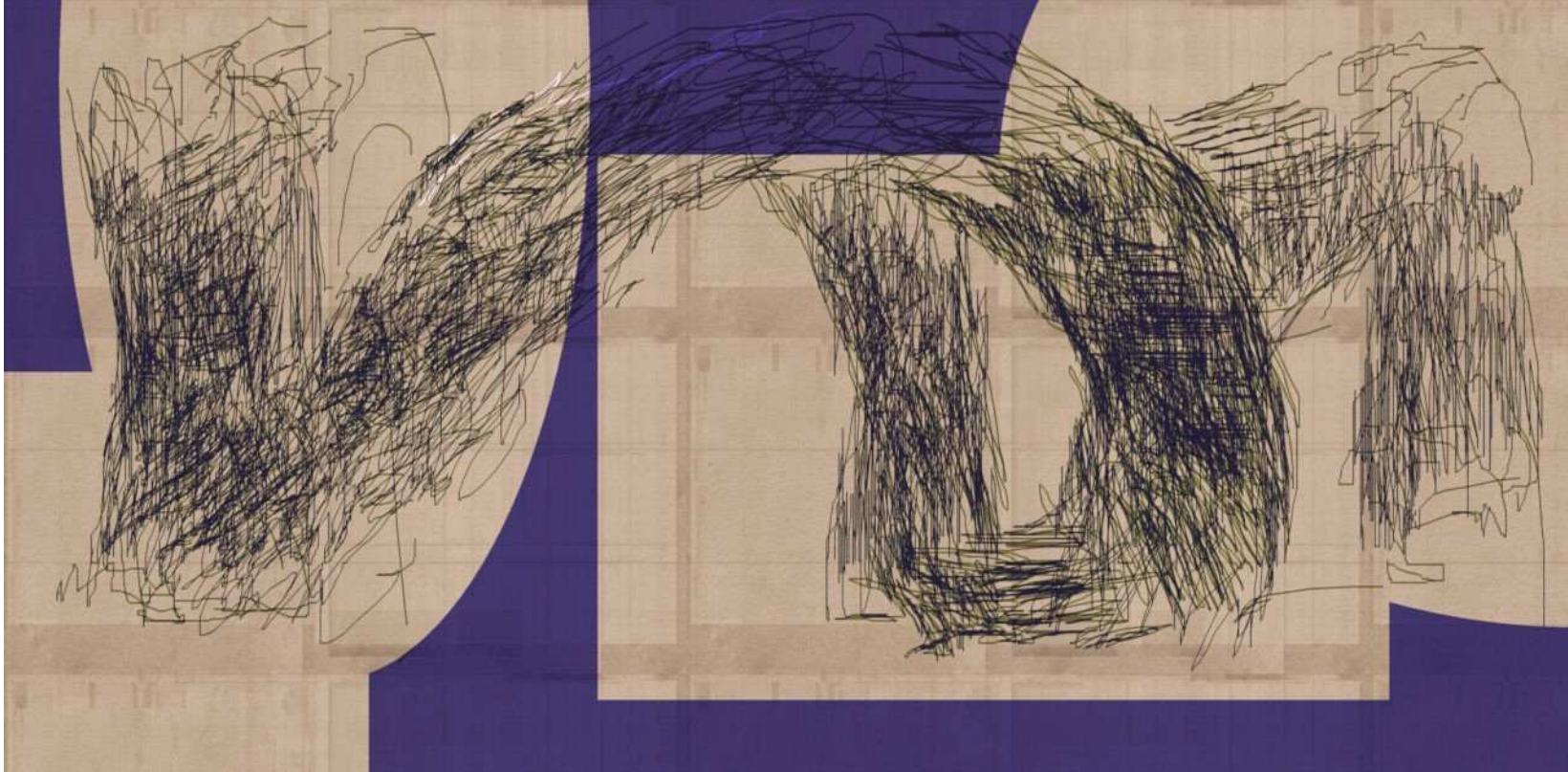


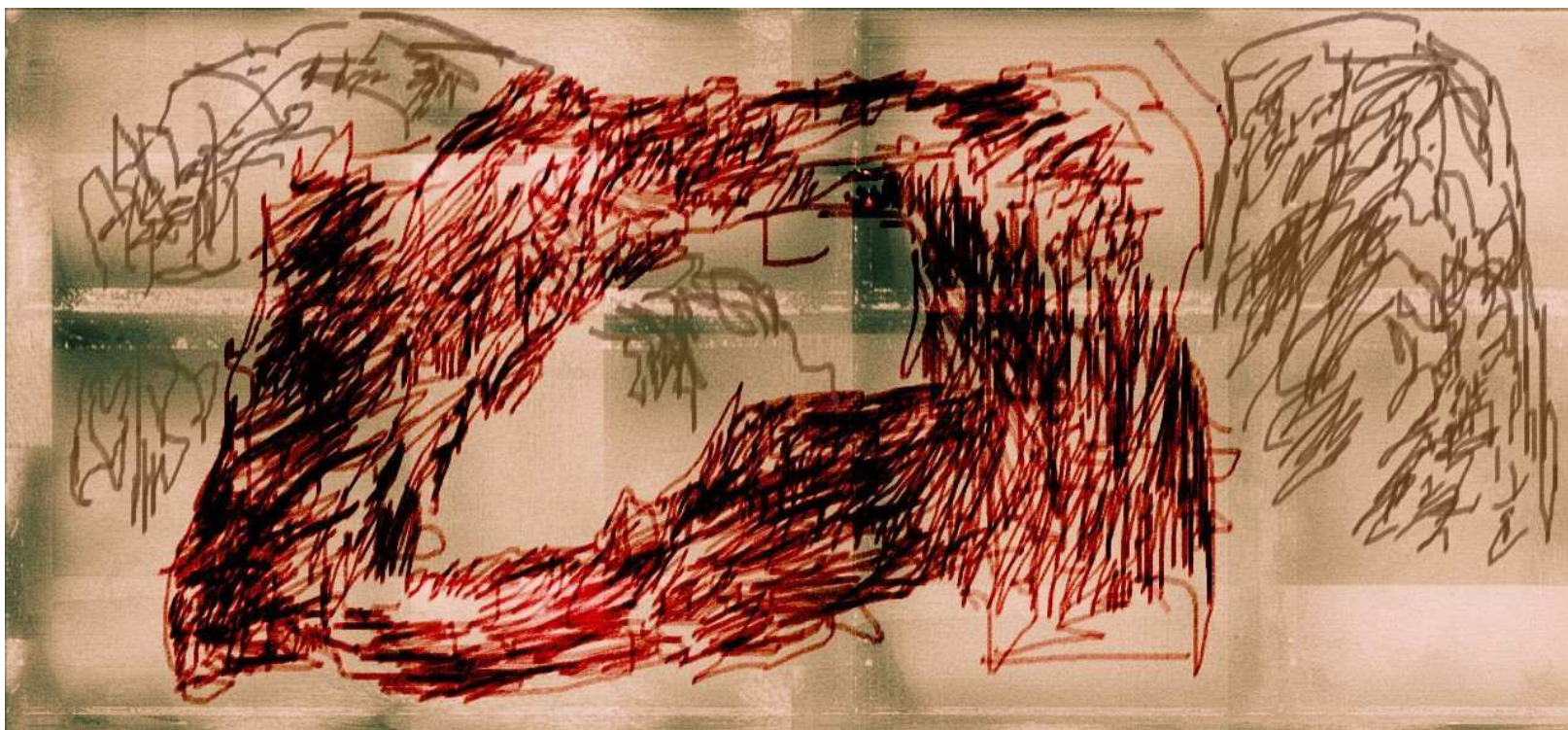


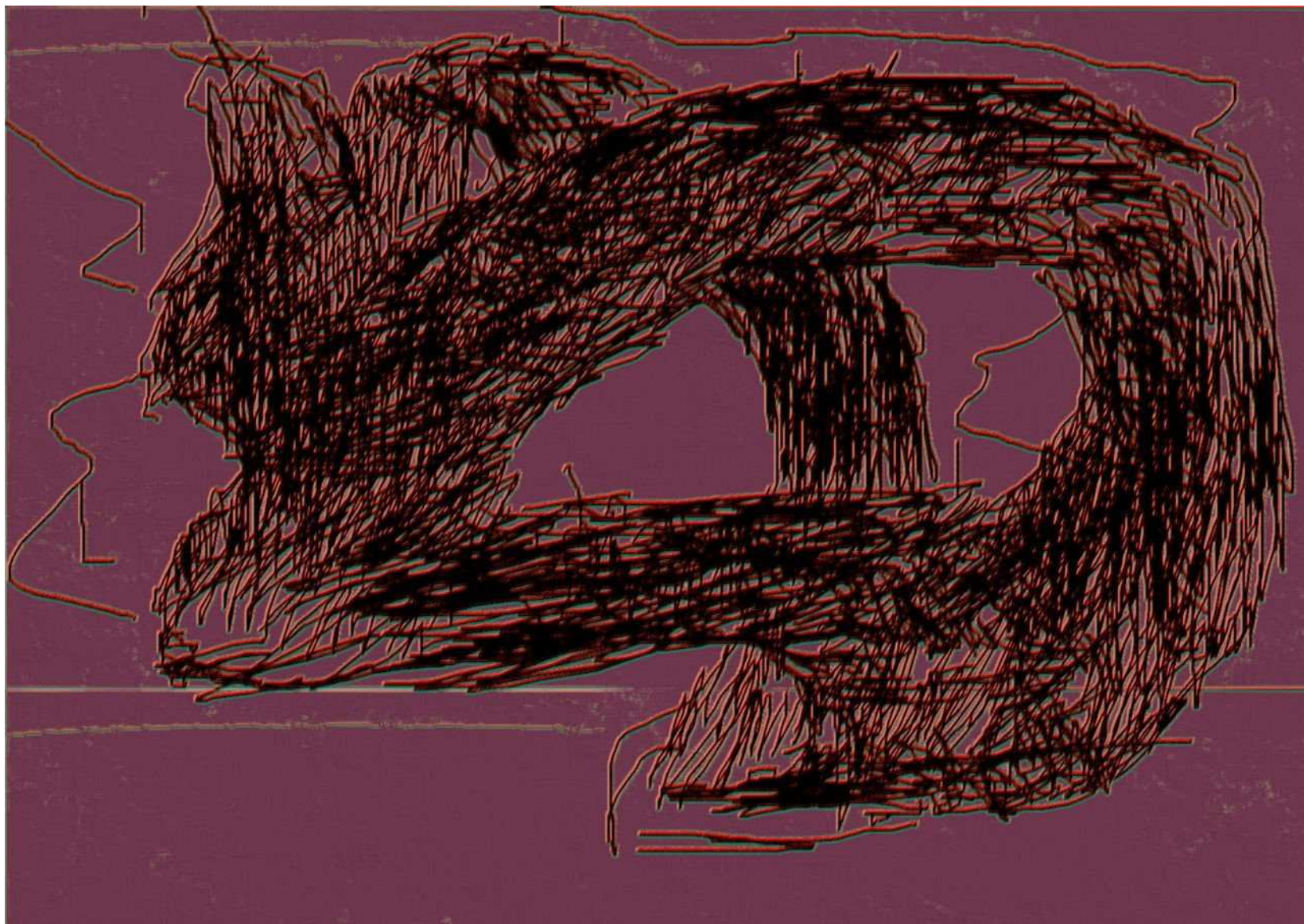
A. Image 12

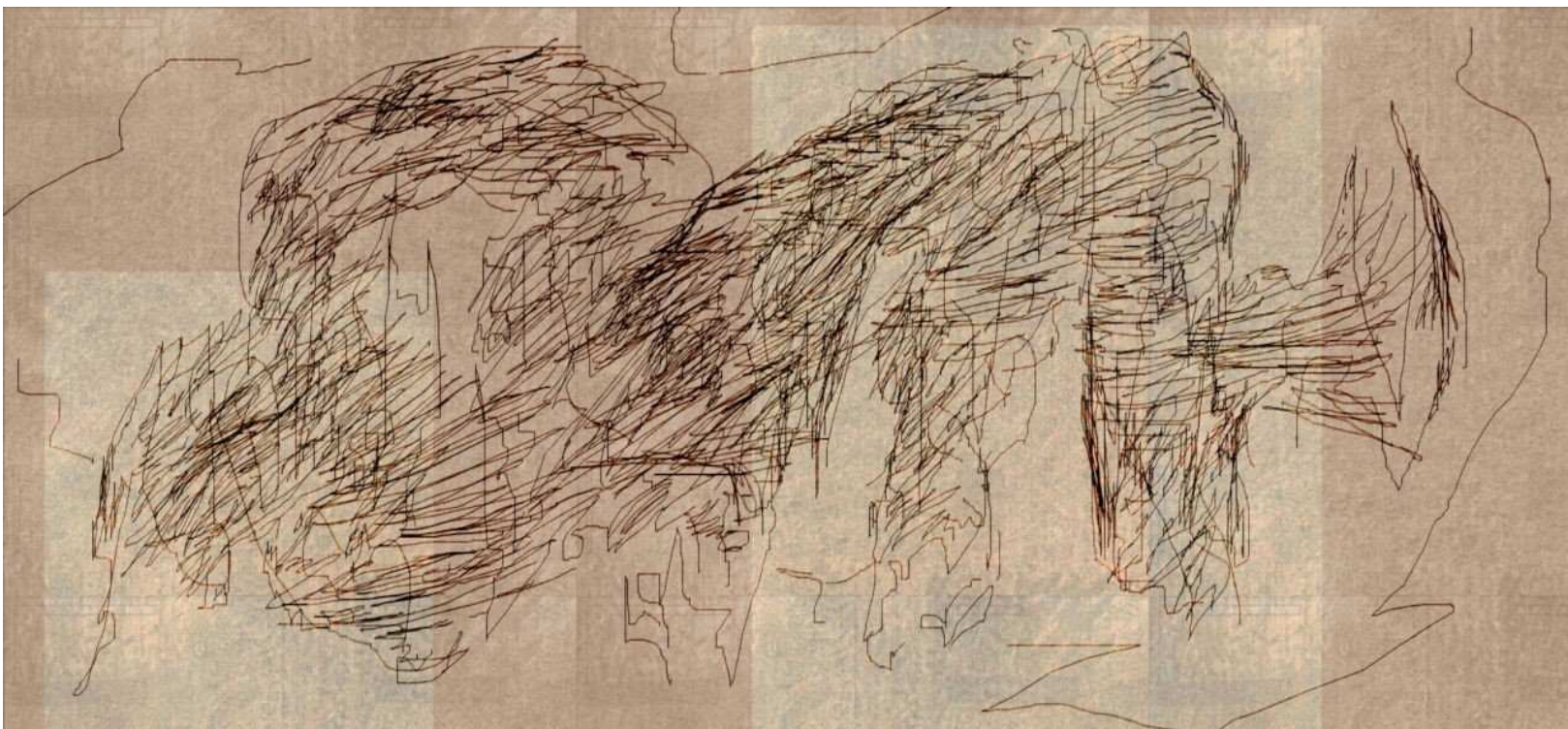


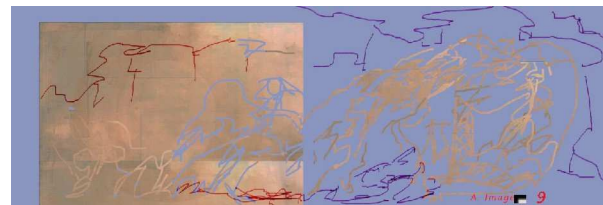
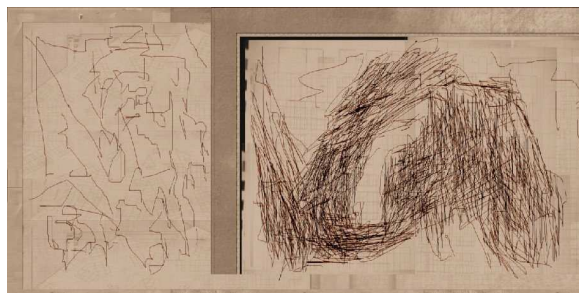
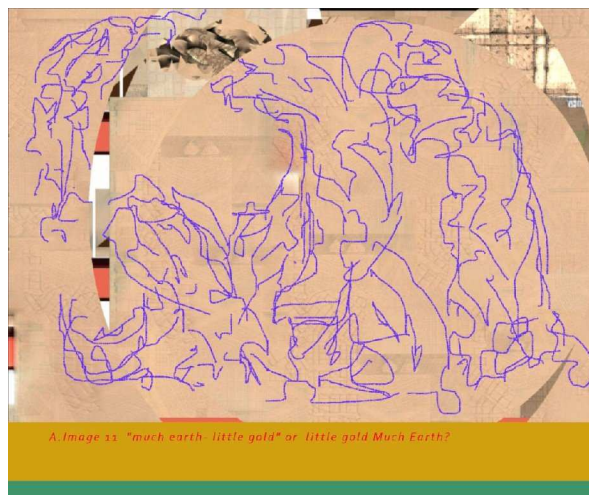
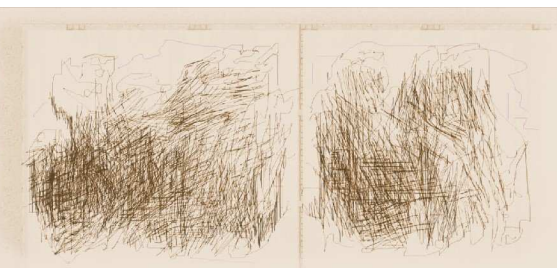


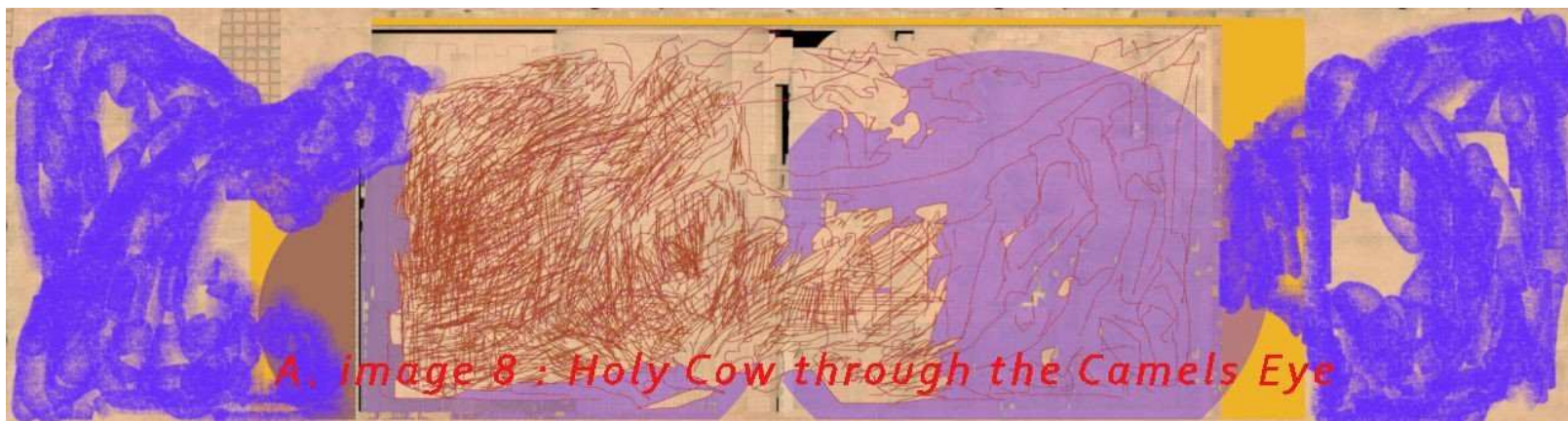






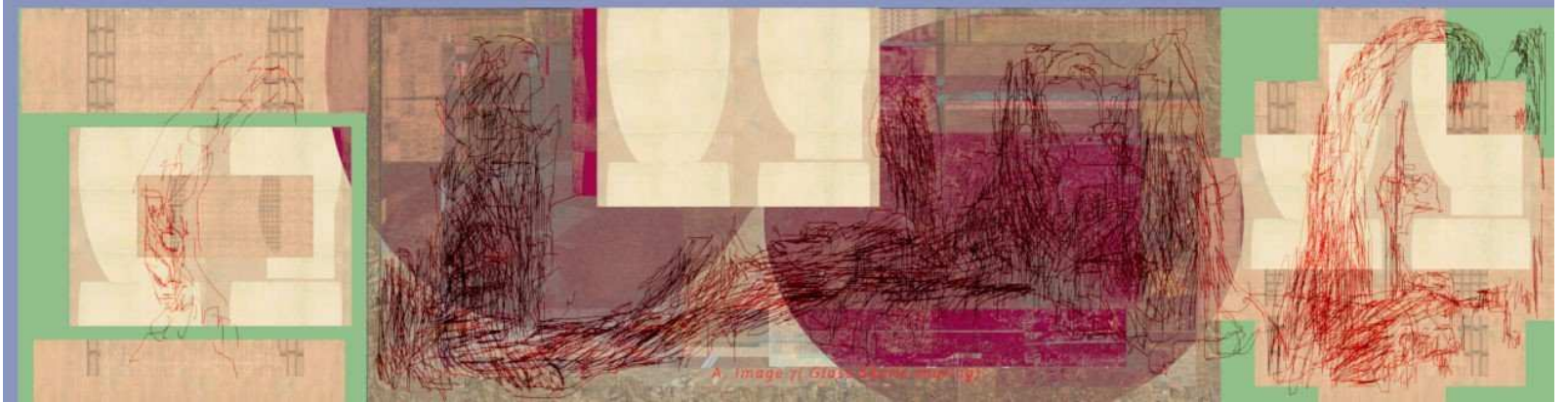


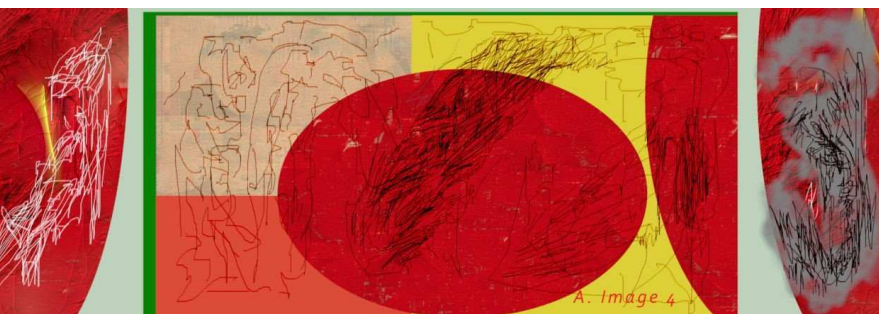




A, image 8 : Holy Cow through the Camels Eye







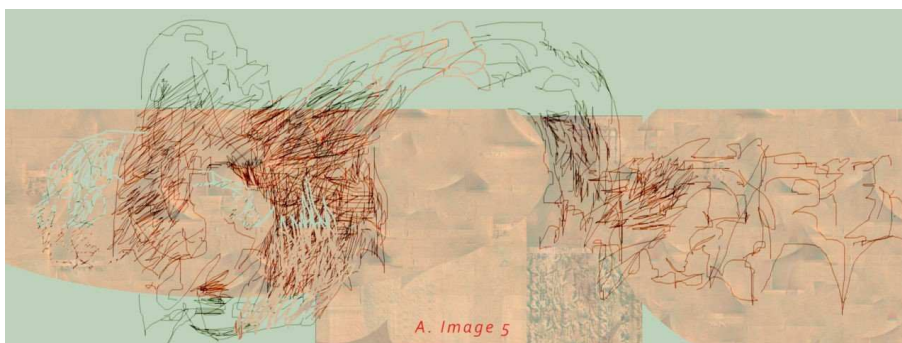
A. Image 4



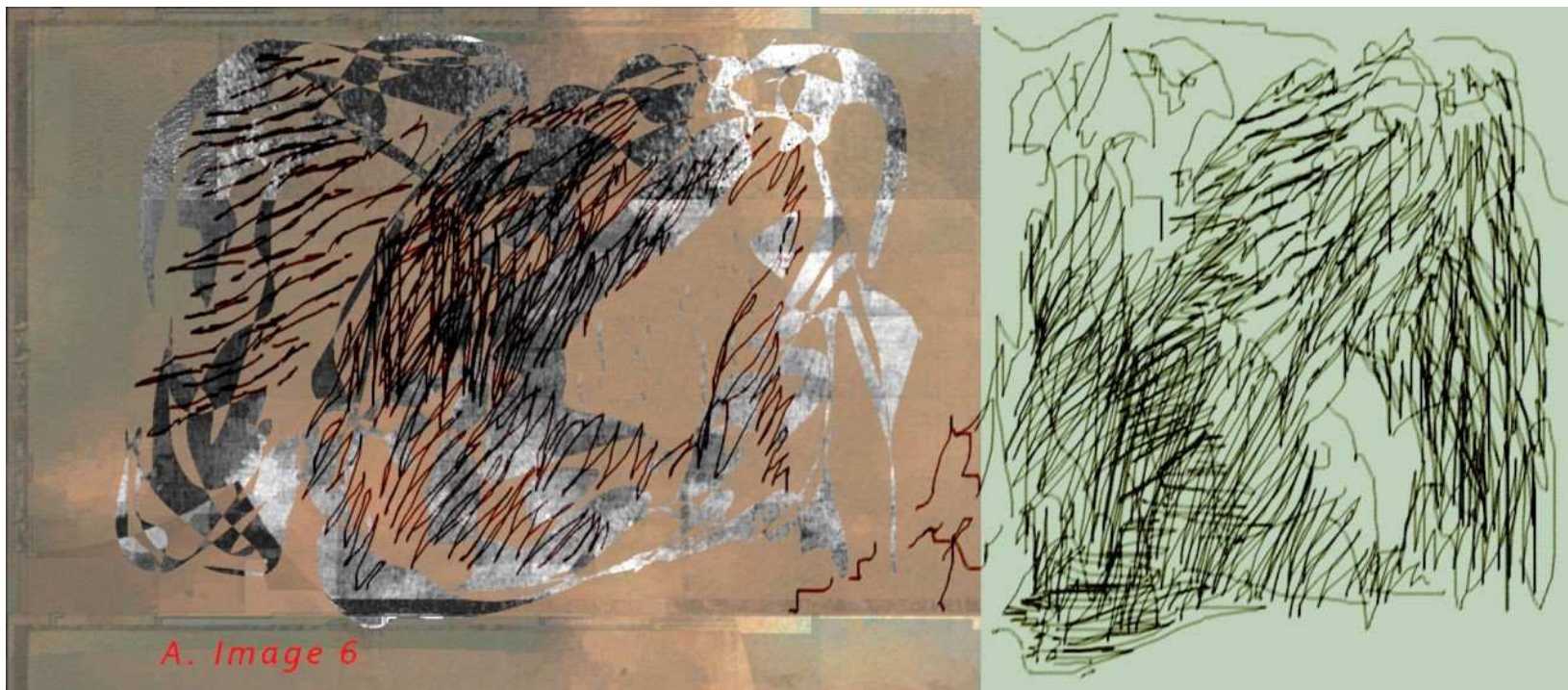
A. Image 3

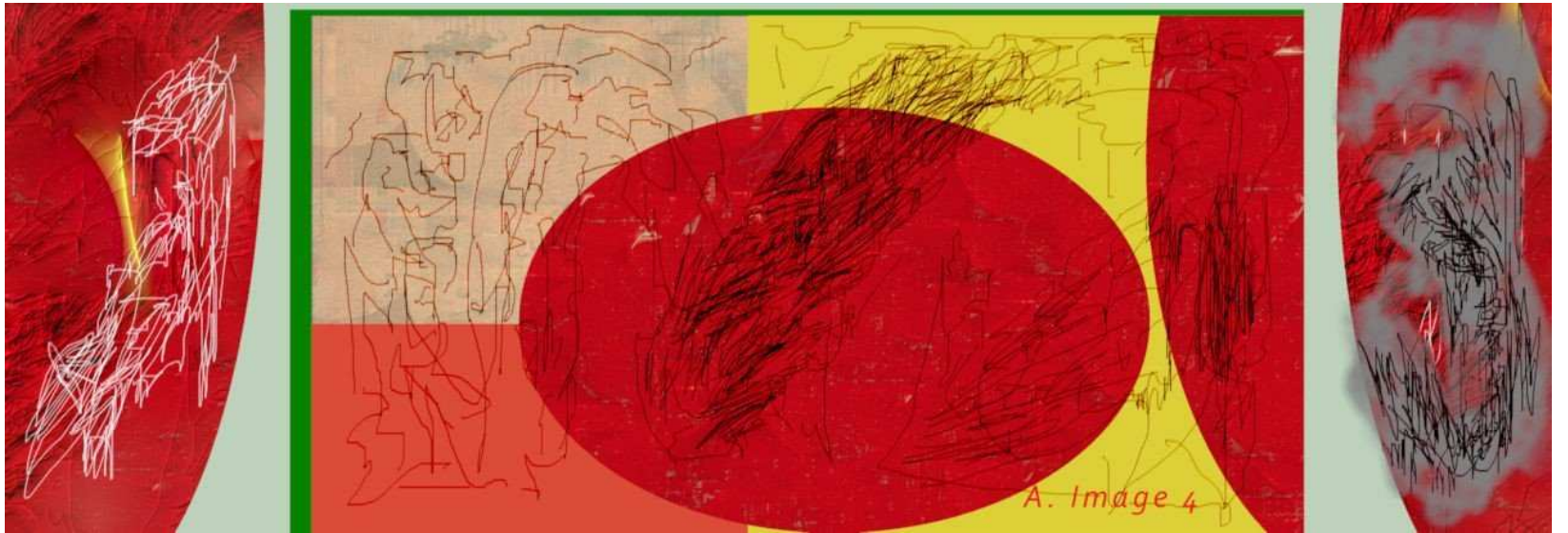


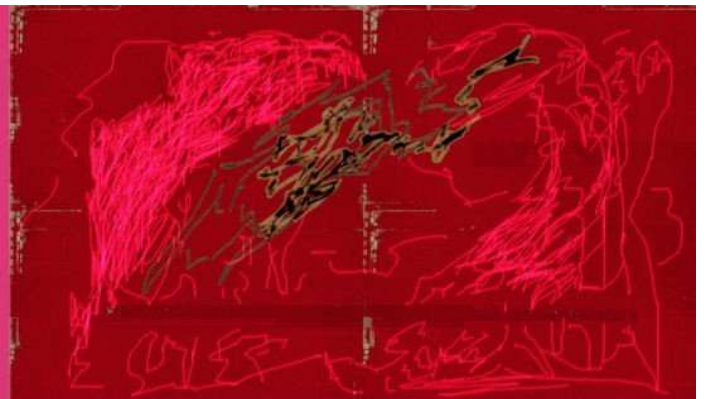
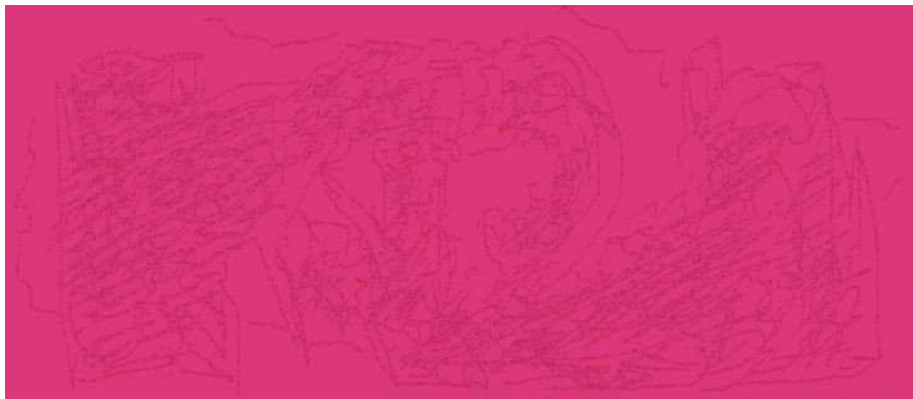
A. Image 6



A. Image 5



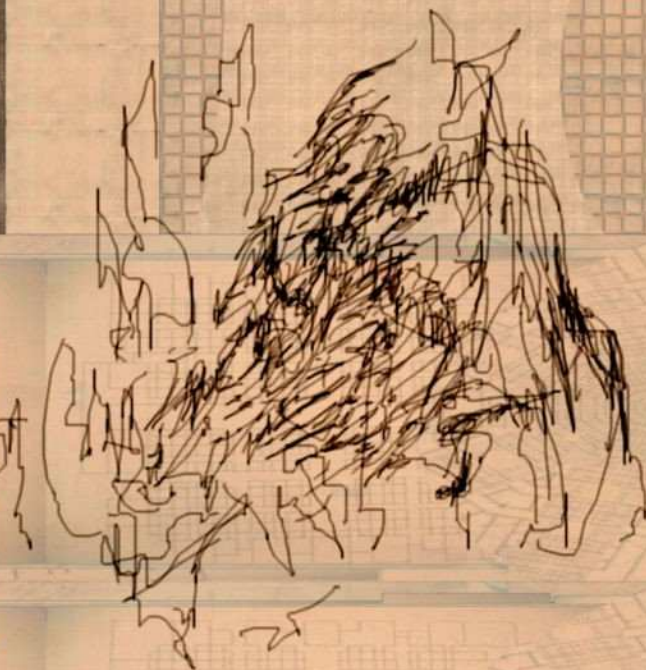




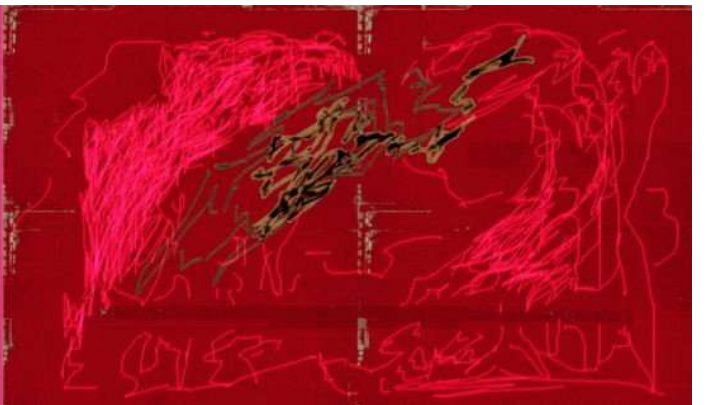
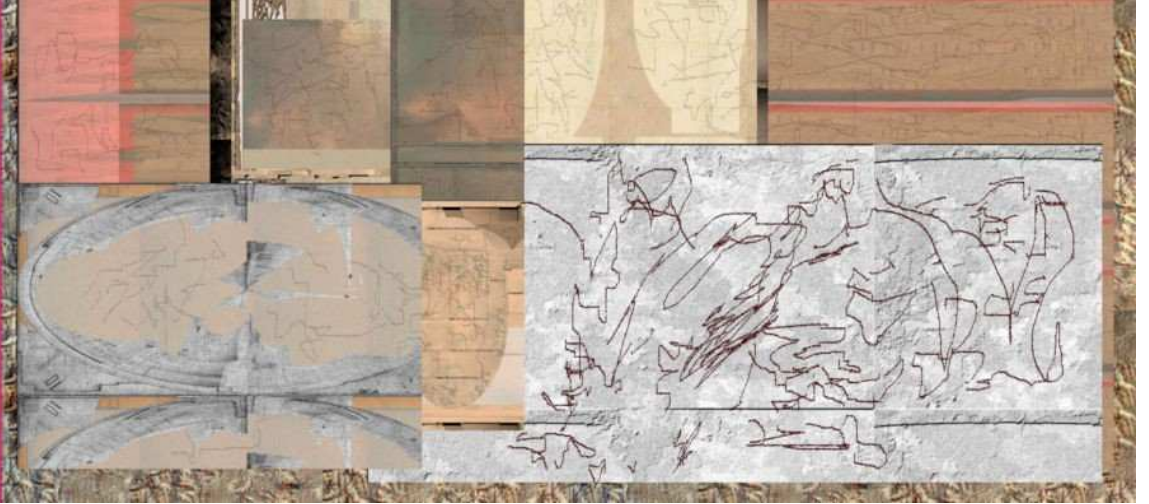
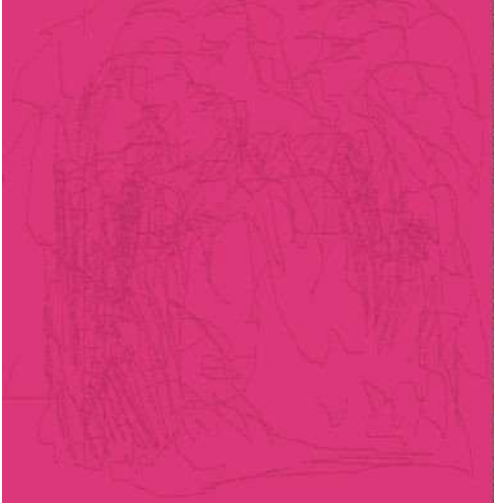
A. IMAGE 2 (NATURE MORTE AFTER LIFE)



A. IMAGE 1







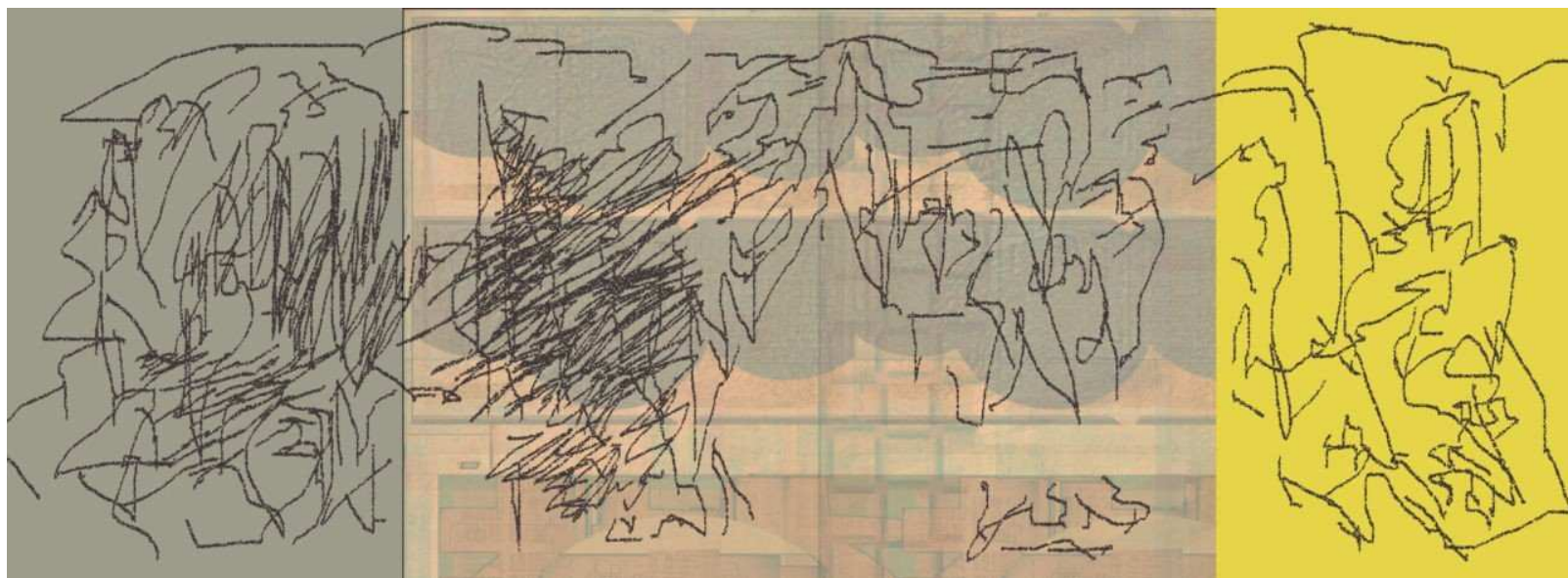


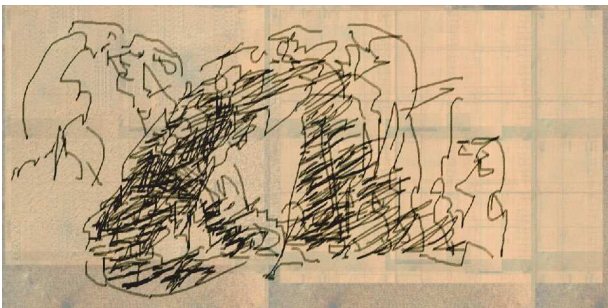
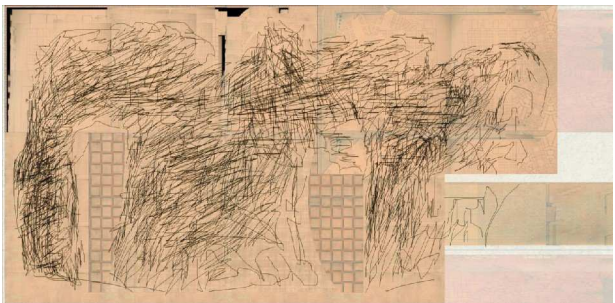
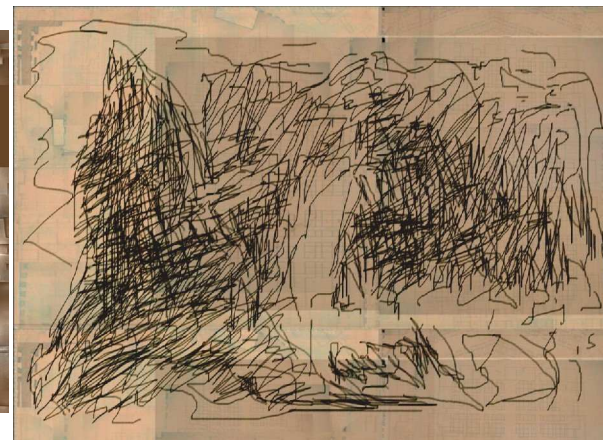
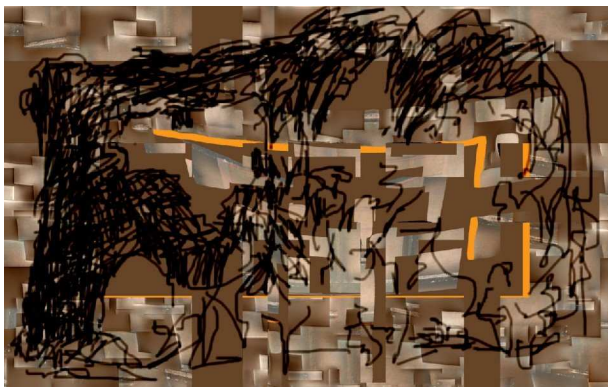
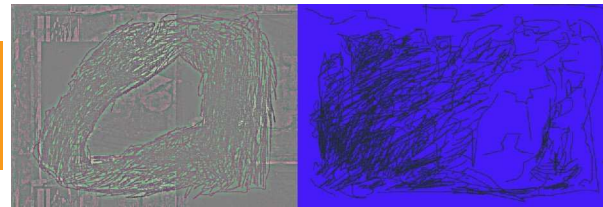














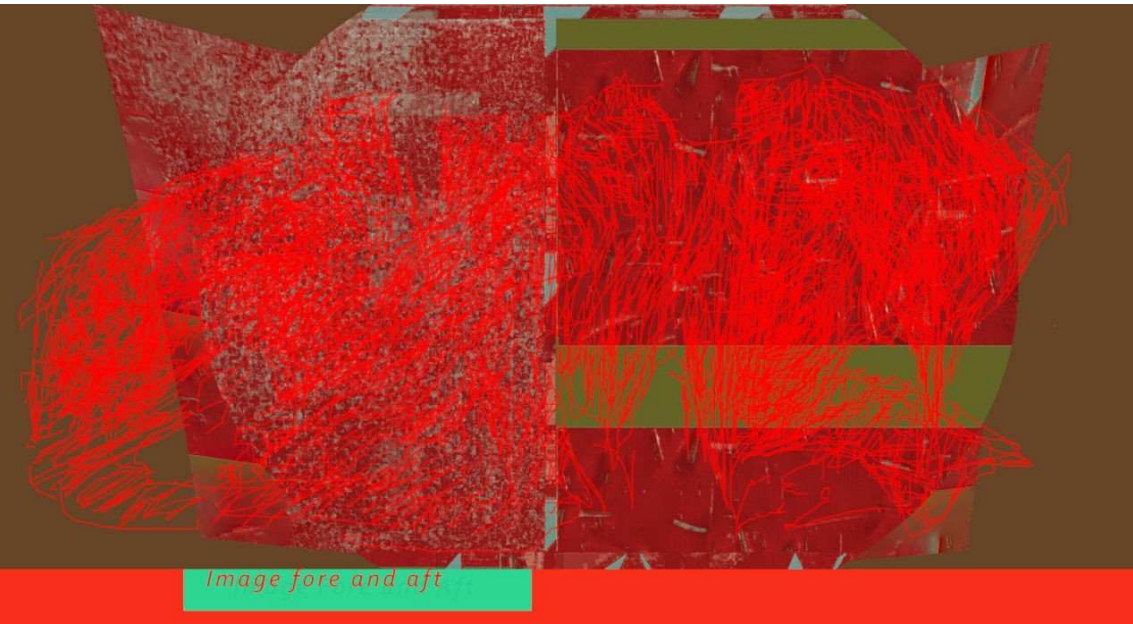
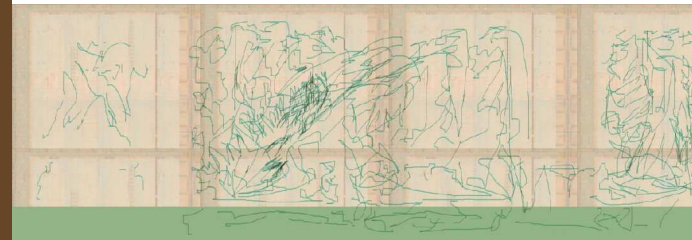


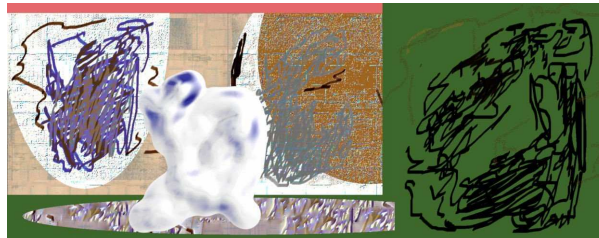
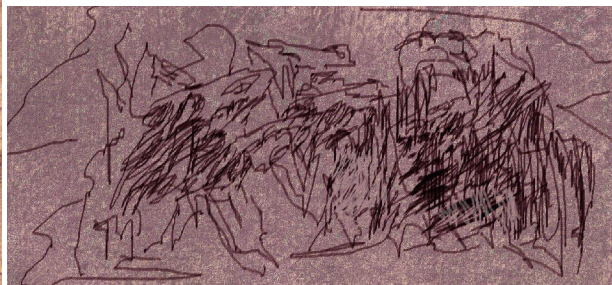
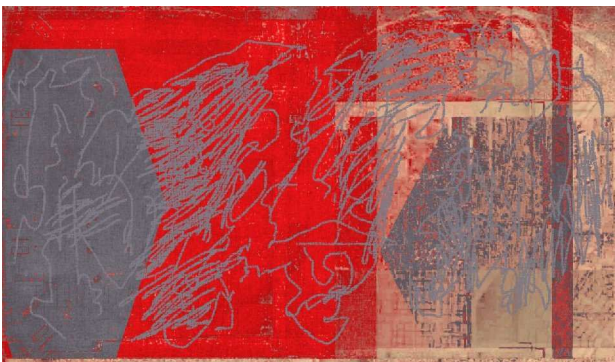
Image fore and aft

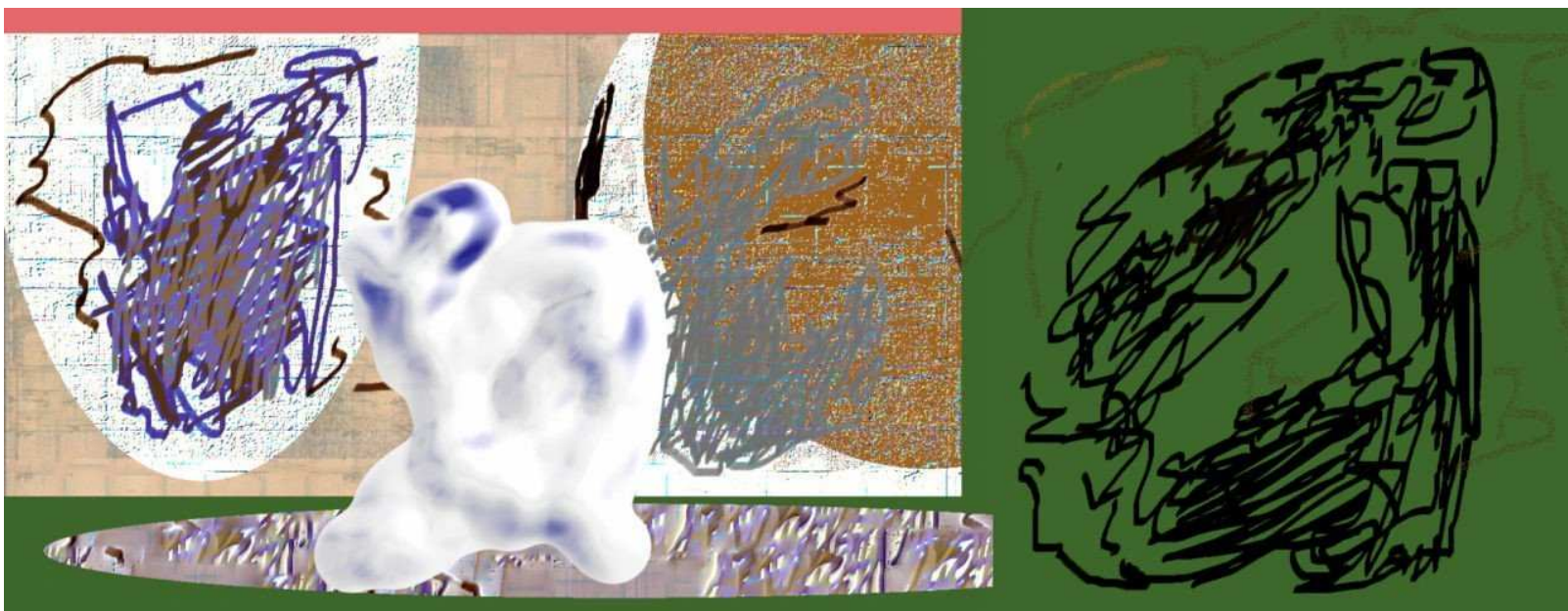


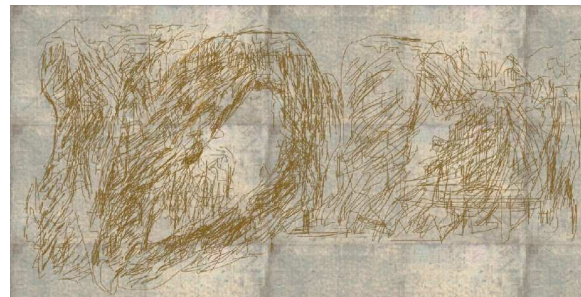
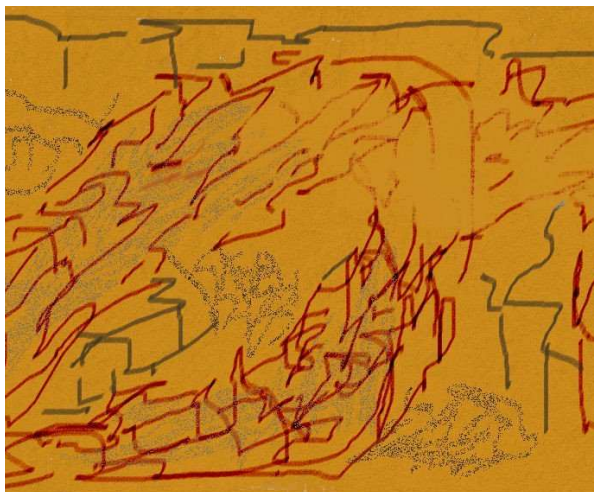
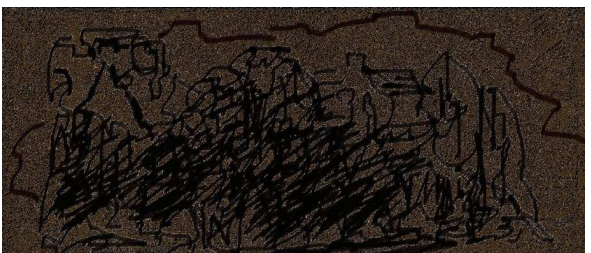
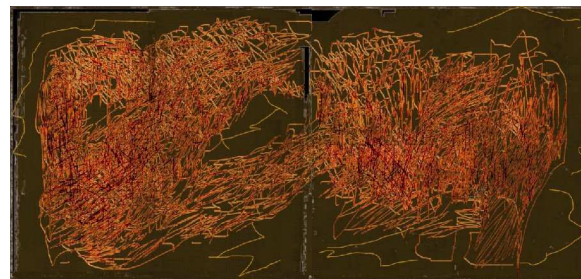
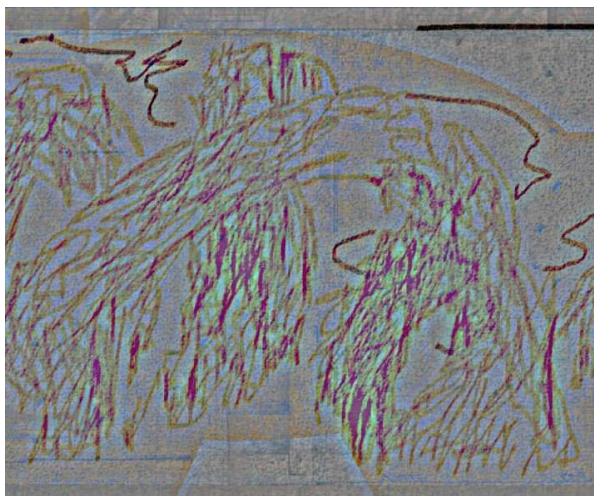
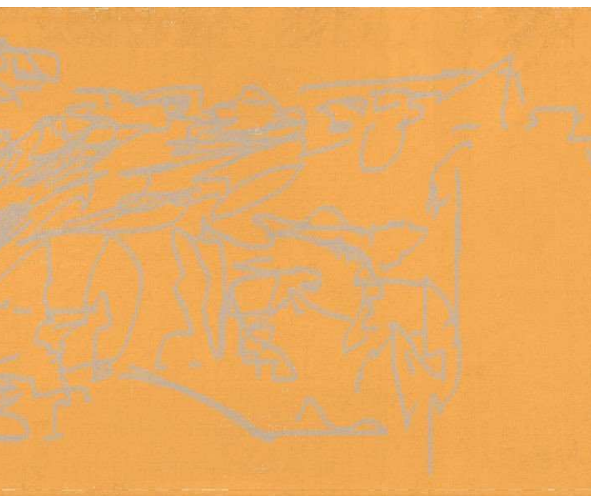






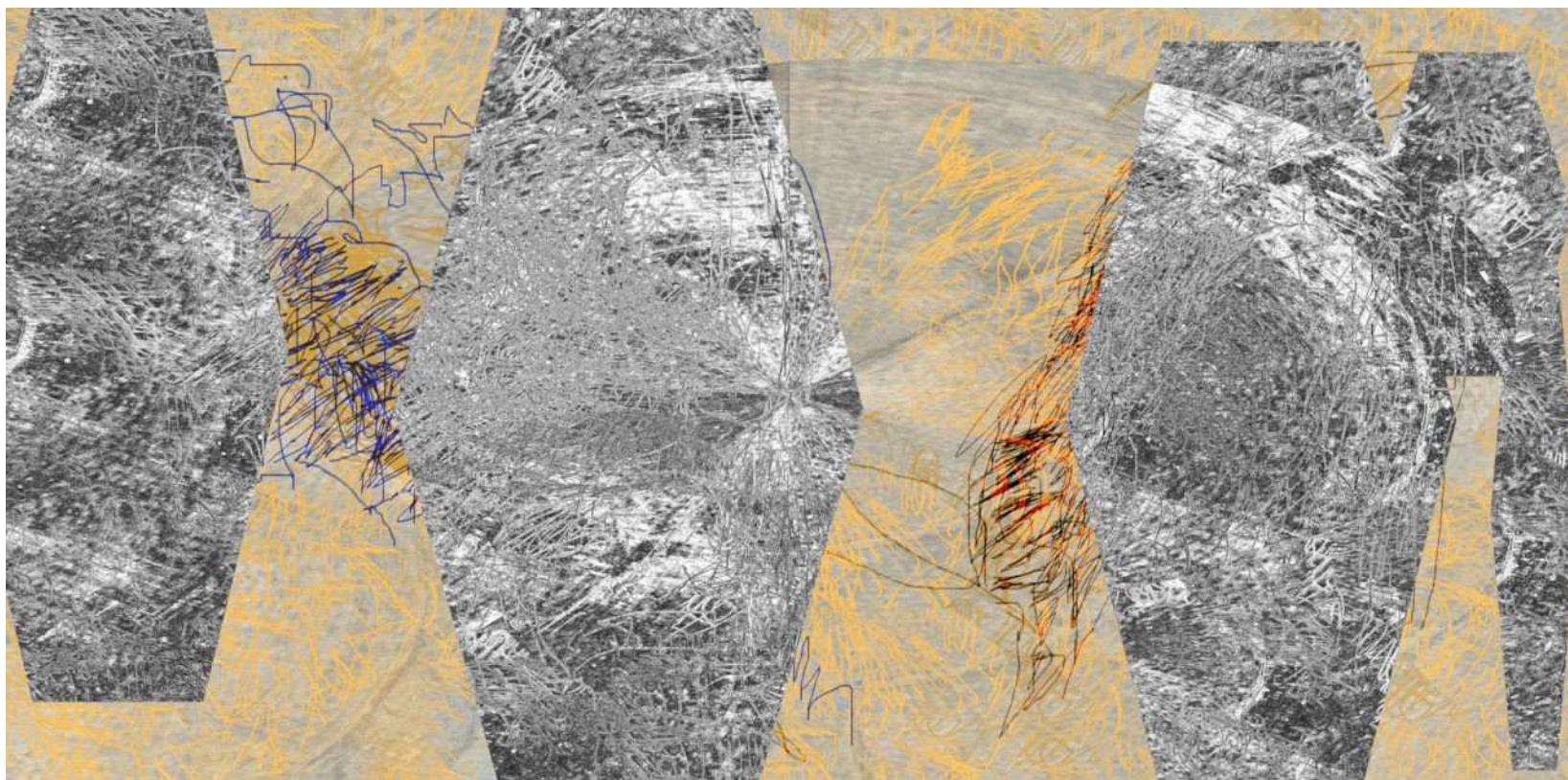


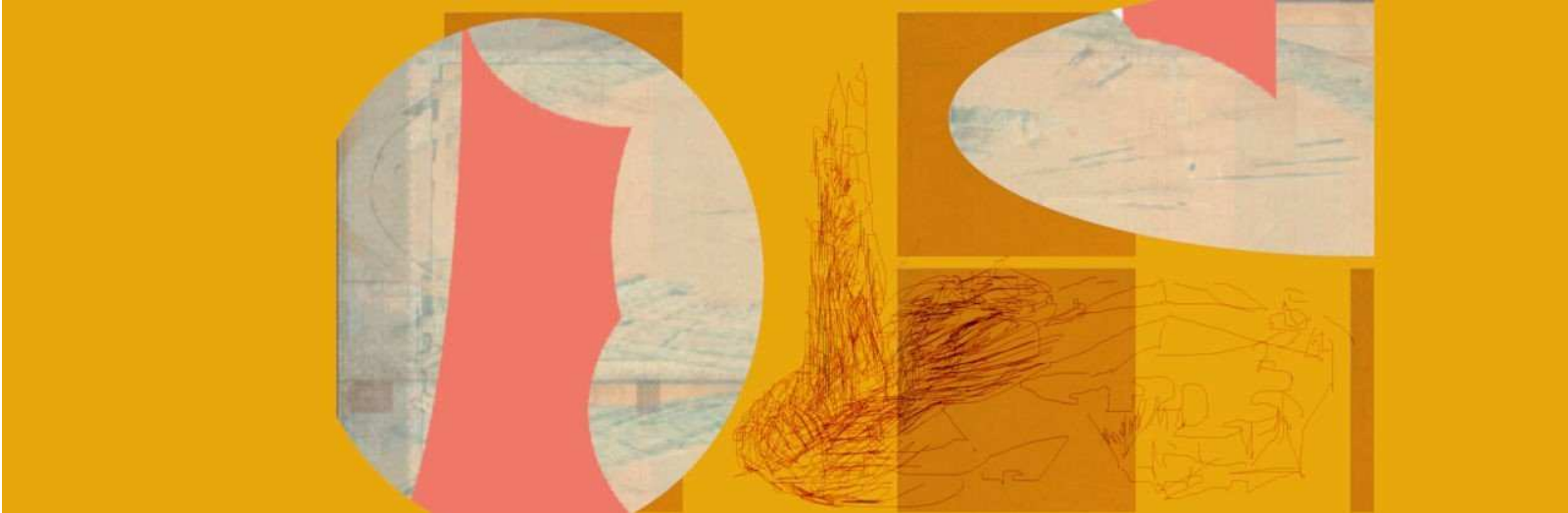


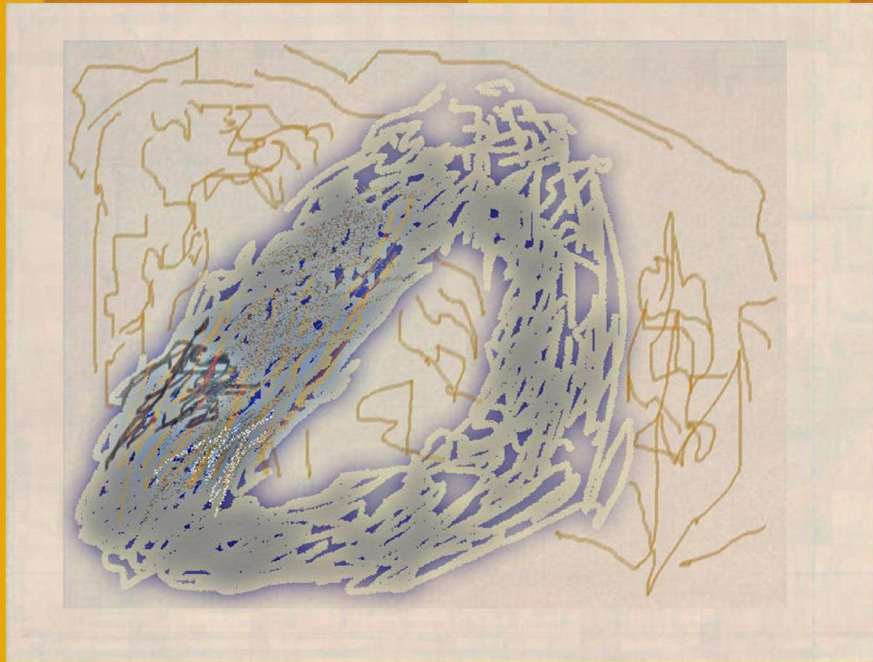
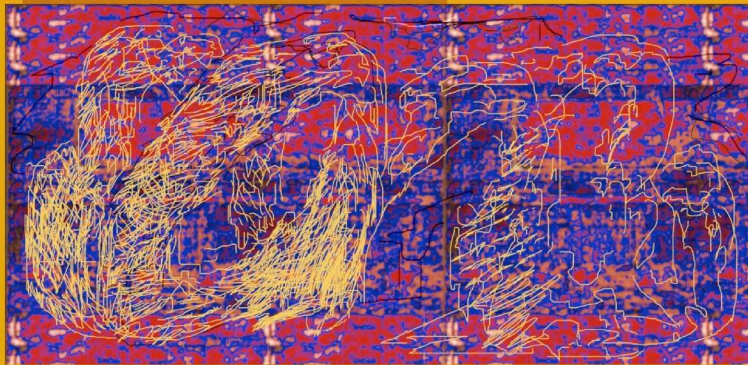


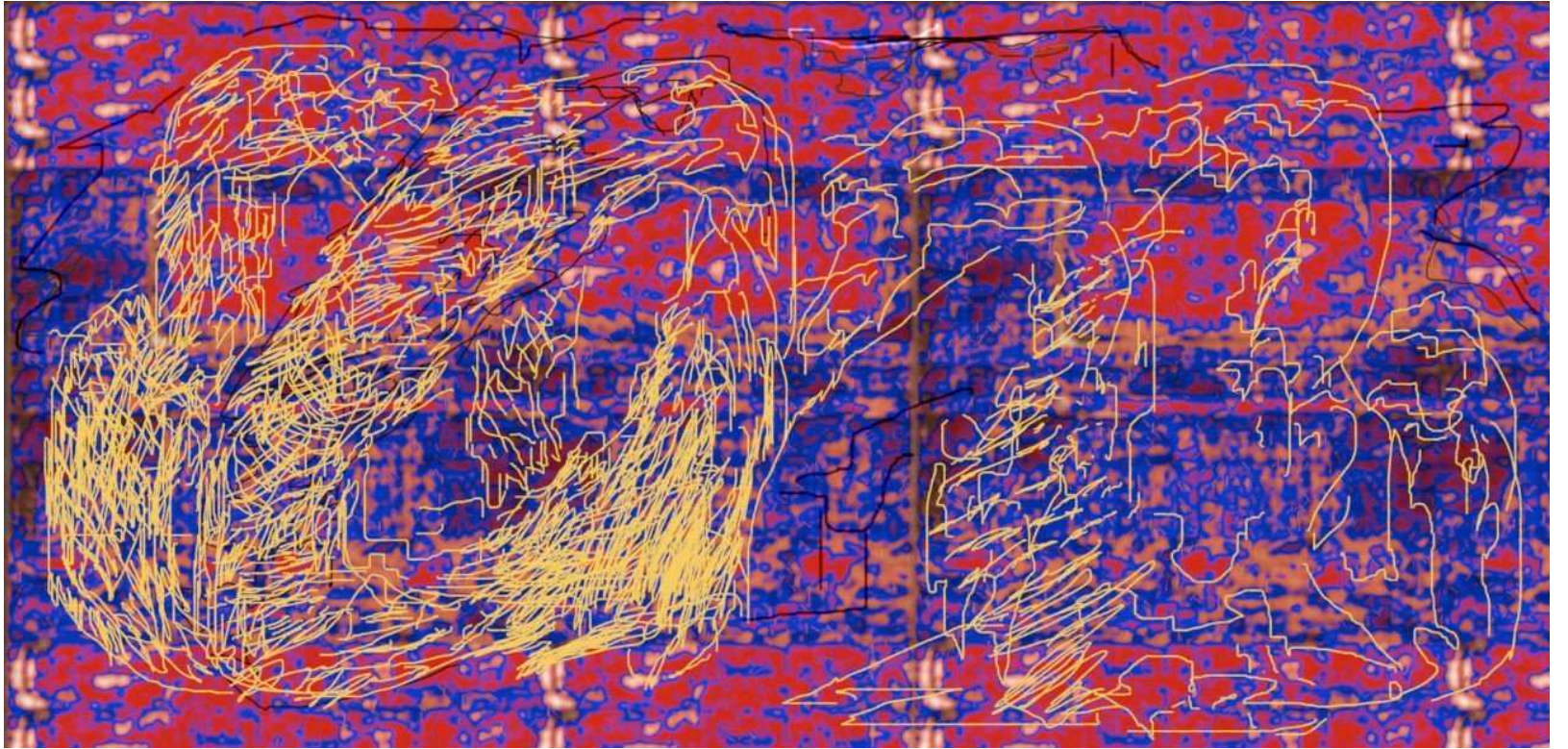


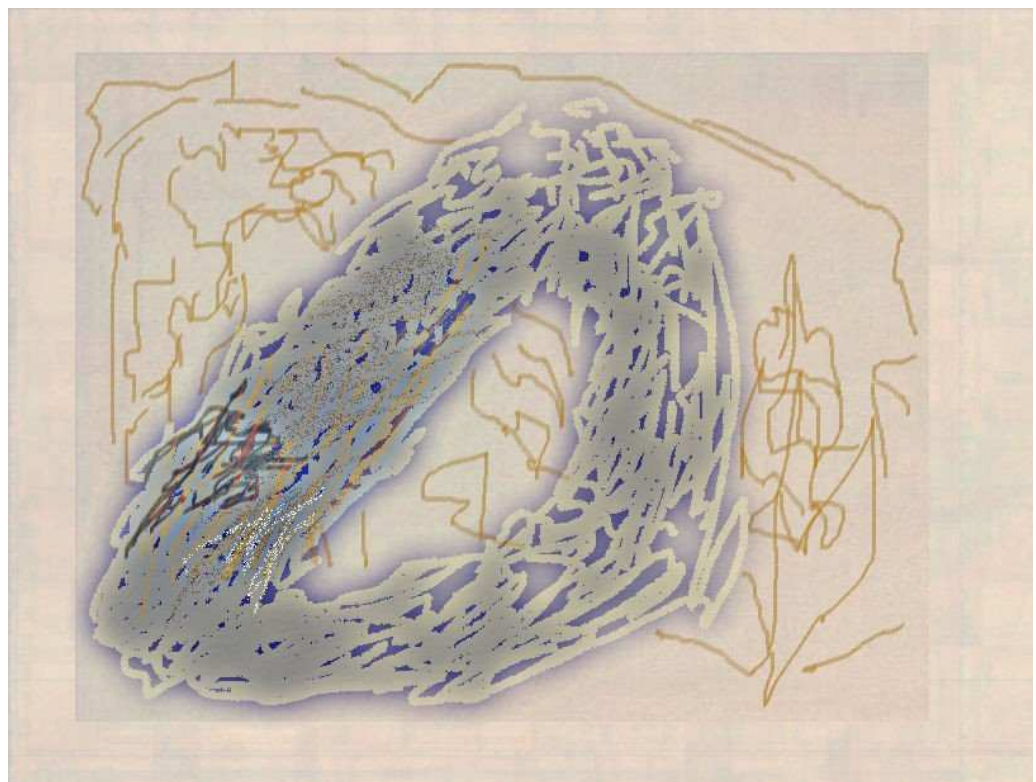


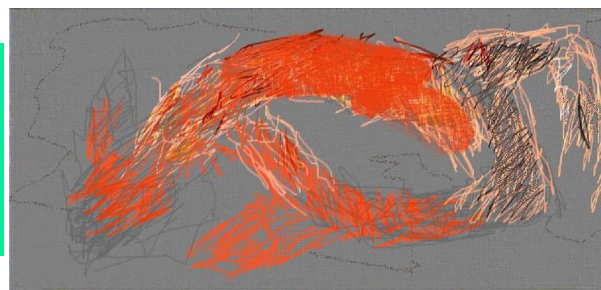
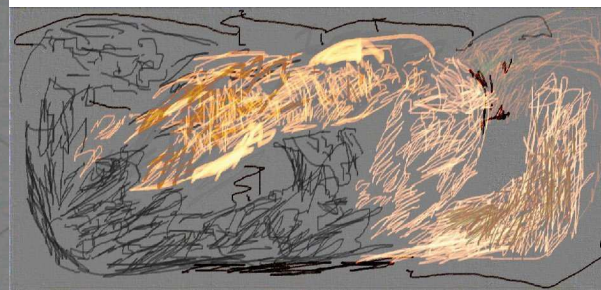
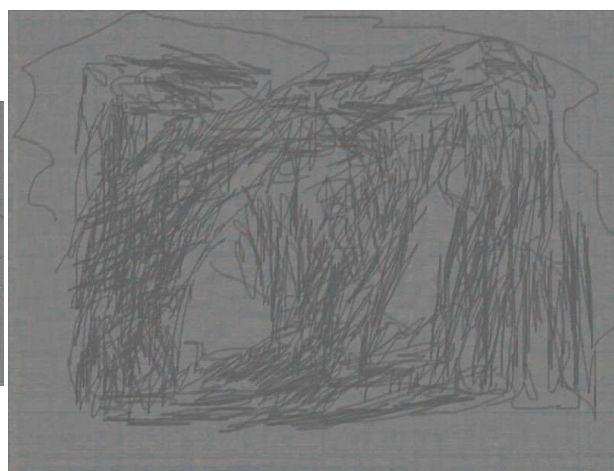
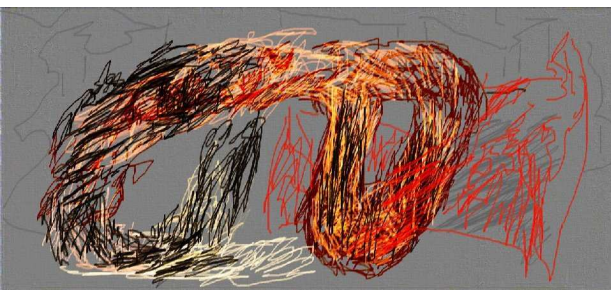


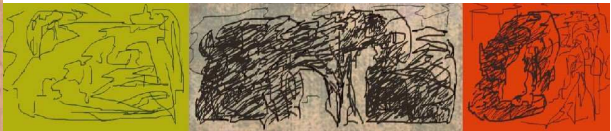
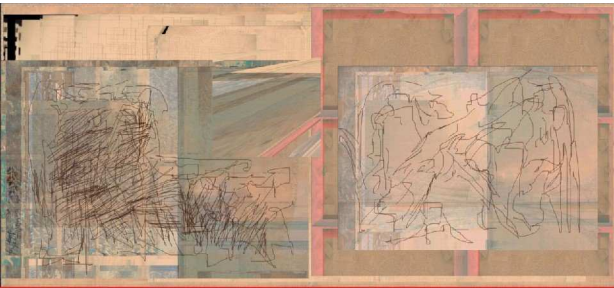
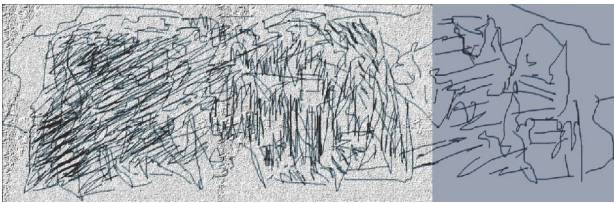
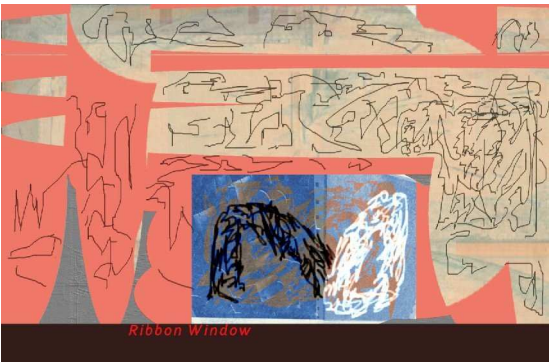


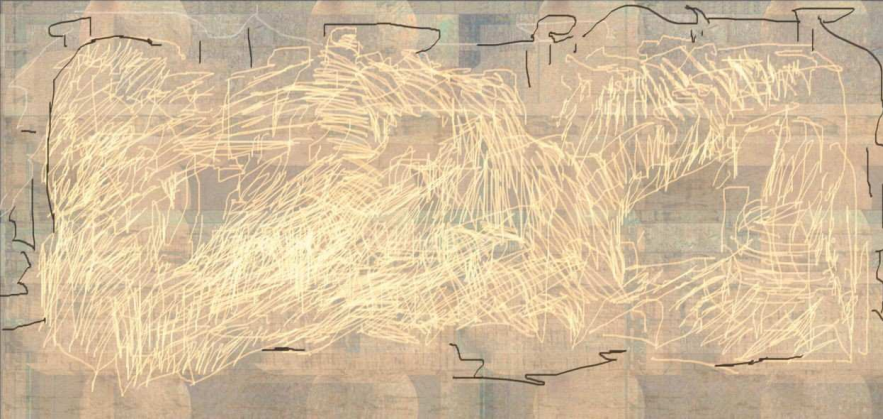


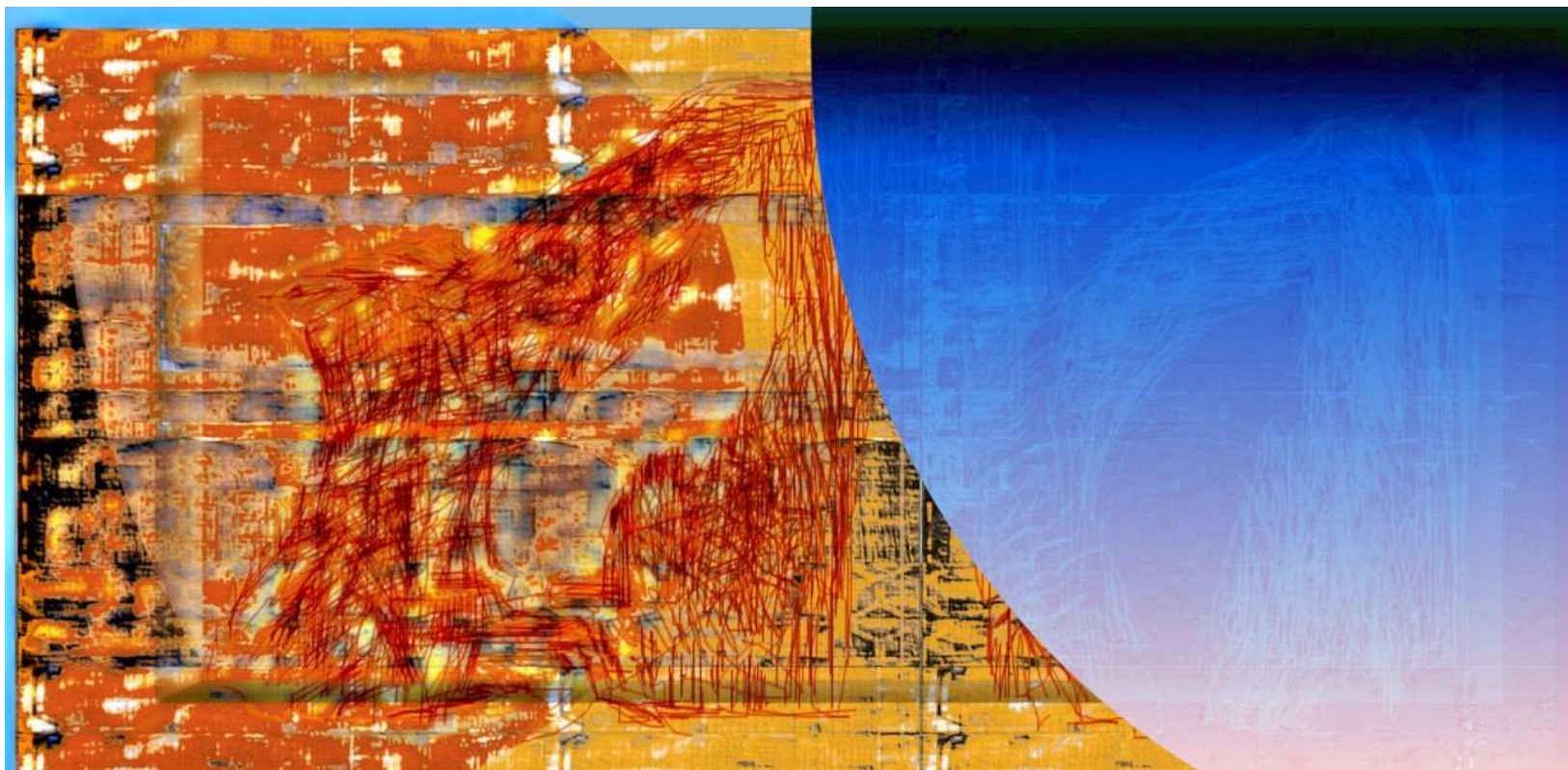


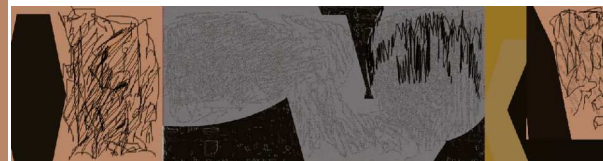
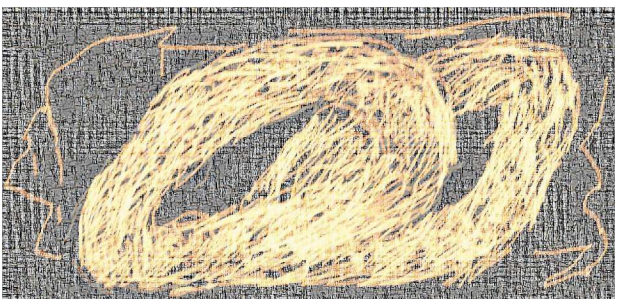
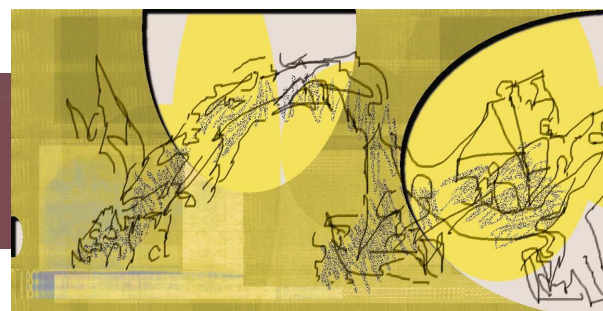
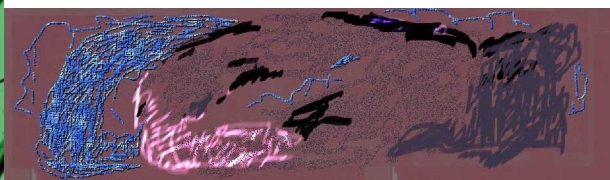
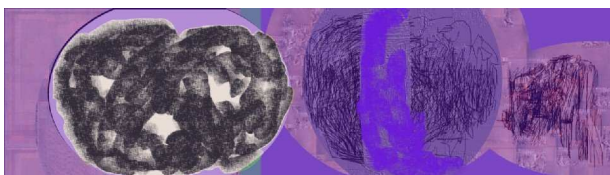


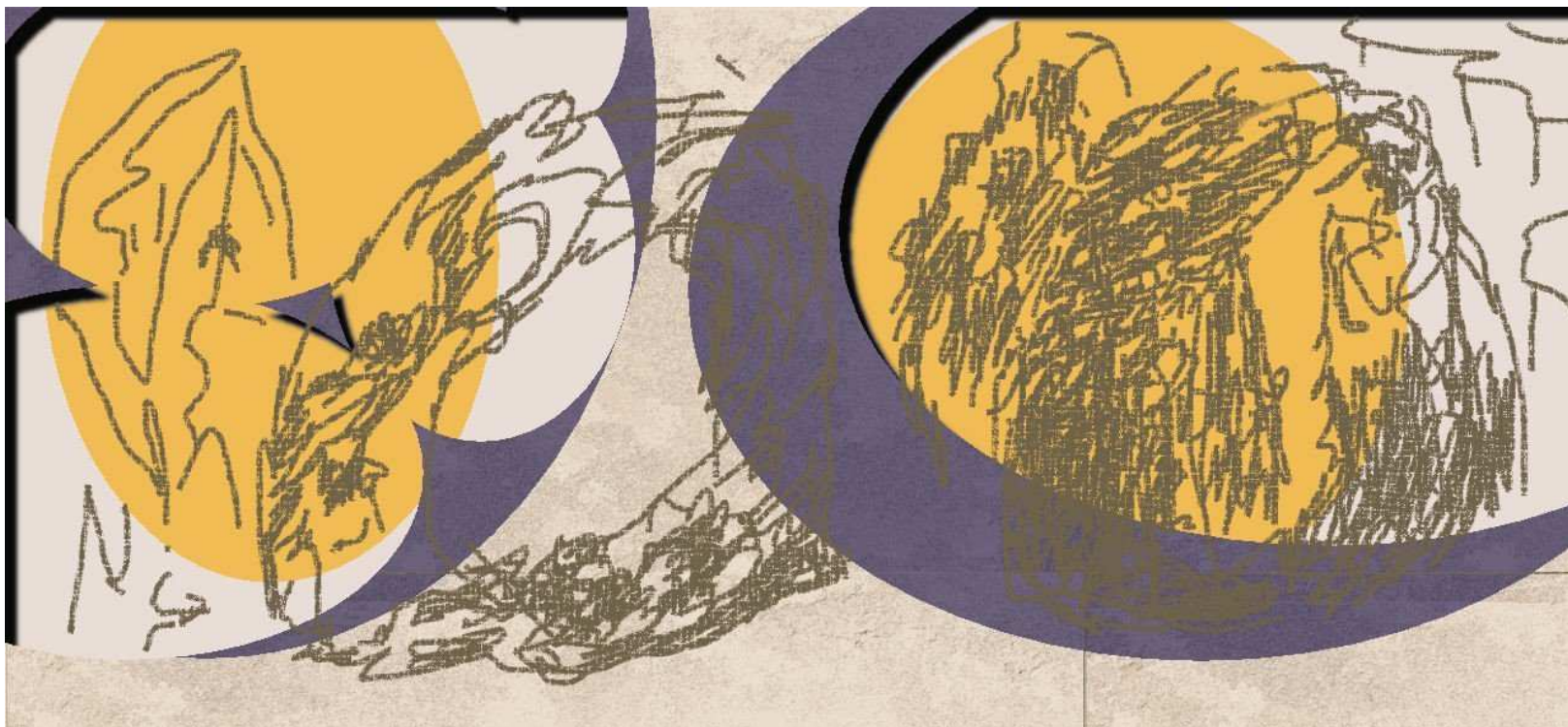






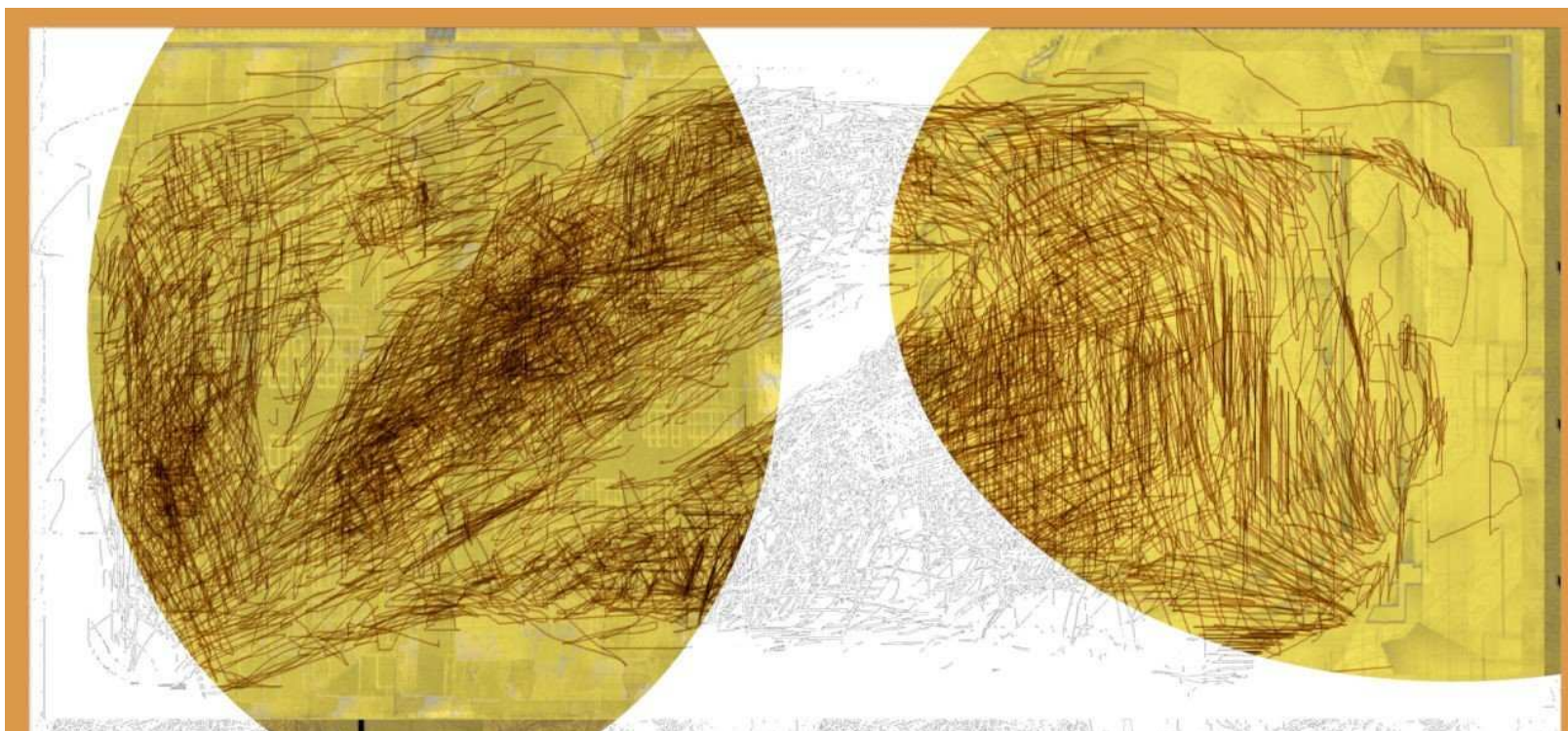




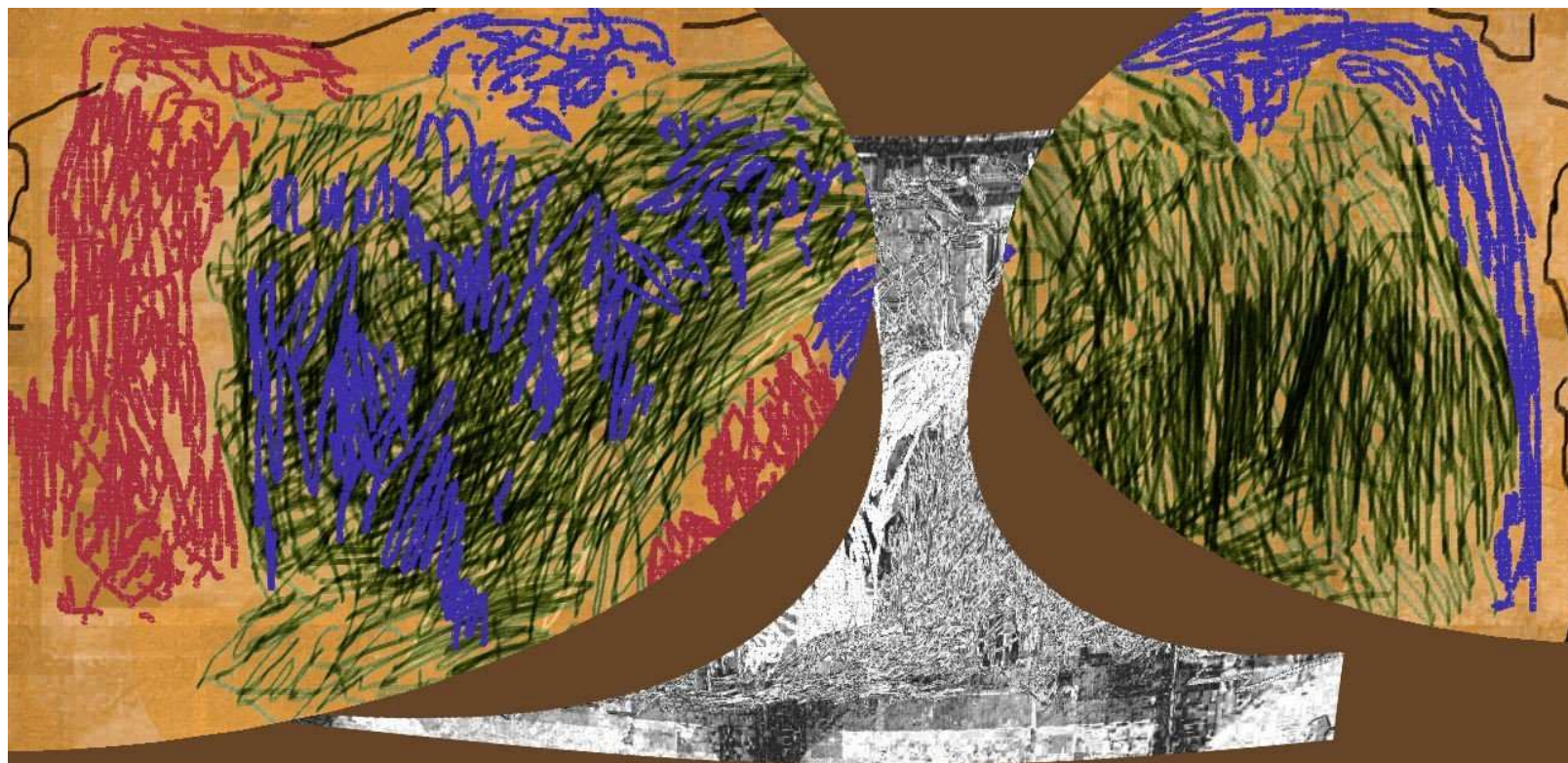




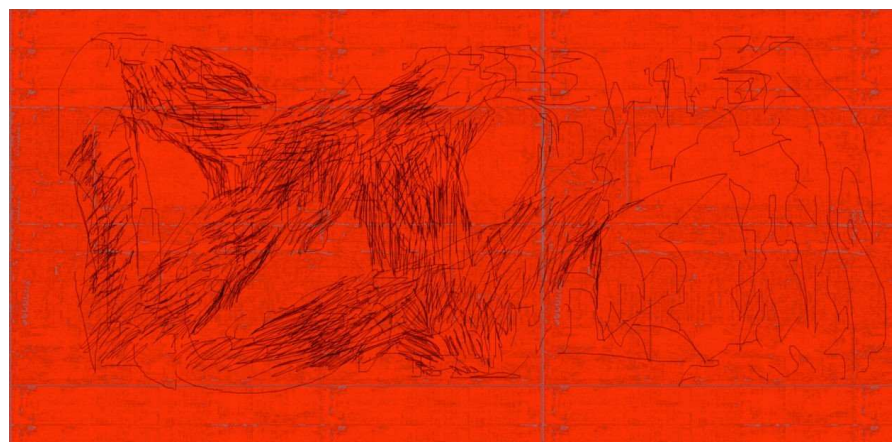
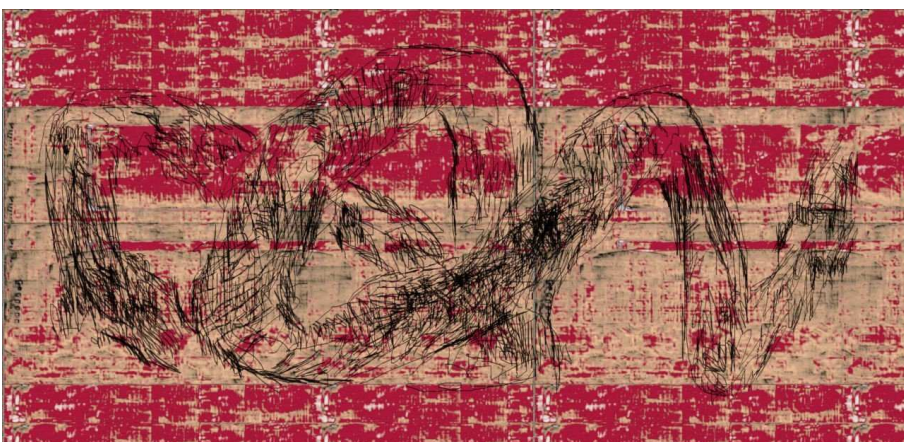
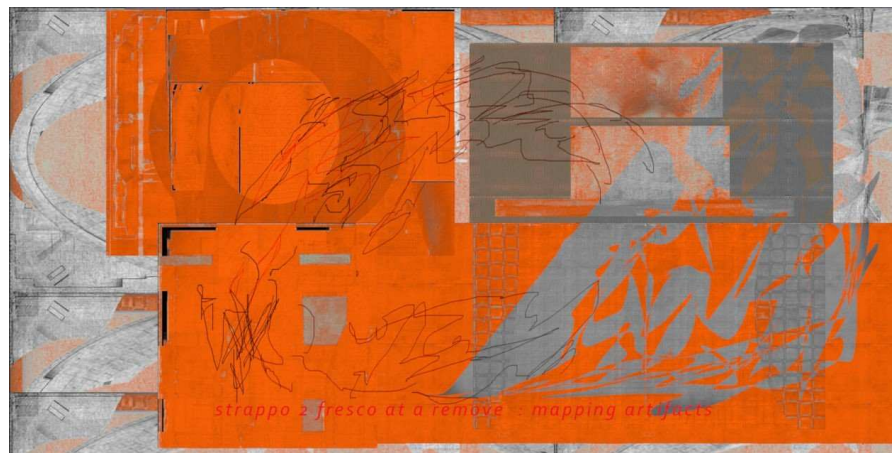
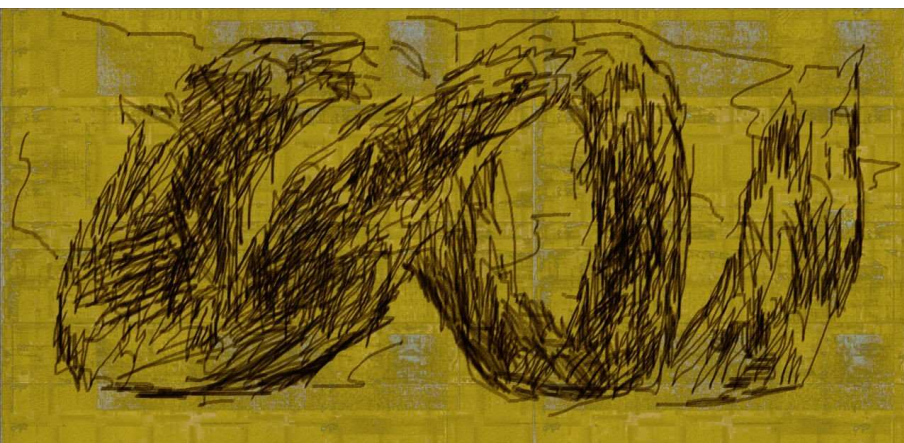












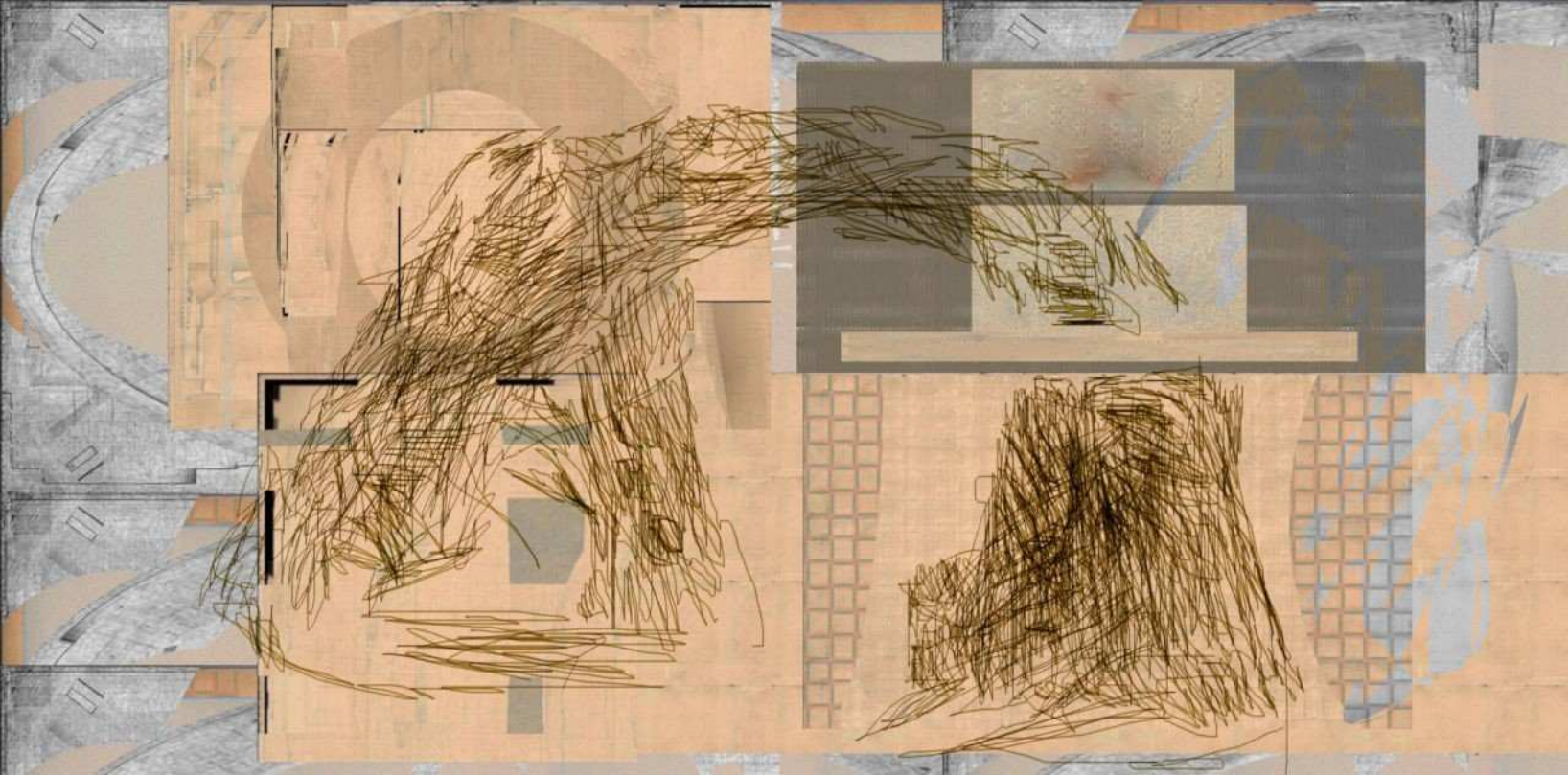


PER LIMMING: PSEUDO-LIMERICKS: (1st PERIOD
TRILOGISMS OF COMPUTER DRAWING AS LANGUAGE)

WAS ONCE LERHA MAN OF LEXIS
WHO IN SUMMARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL
- LERHA, a celebratory, ironic, Grotesque, to be summara -
- Sinsister drawing conclusions, get P.L.E. - glass or color
- also P.L.E. umbrae or lenses - being per finding and
following similitudine

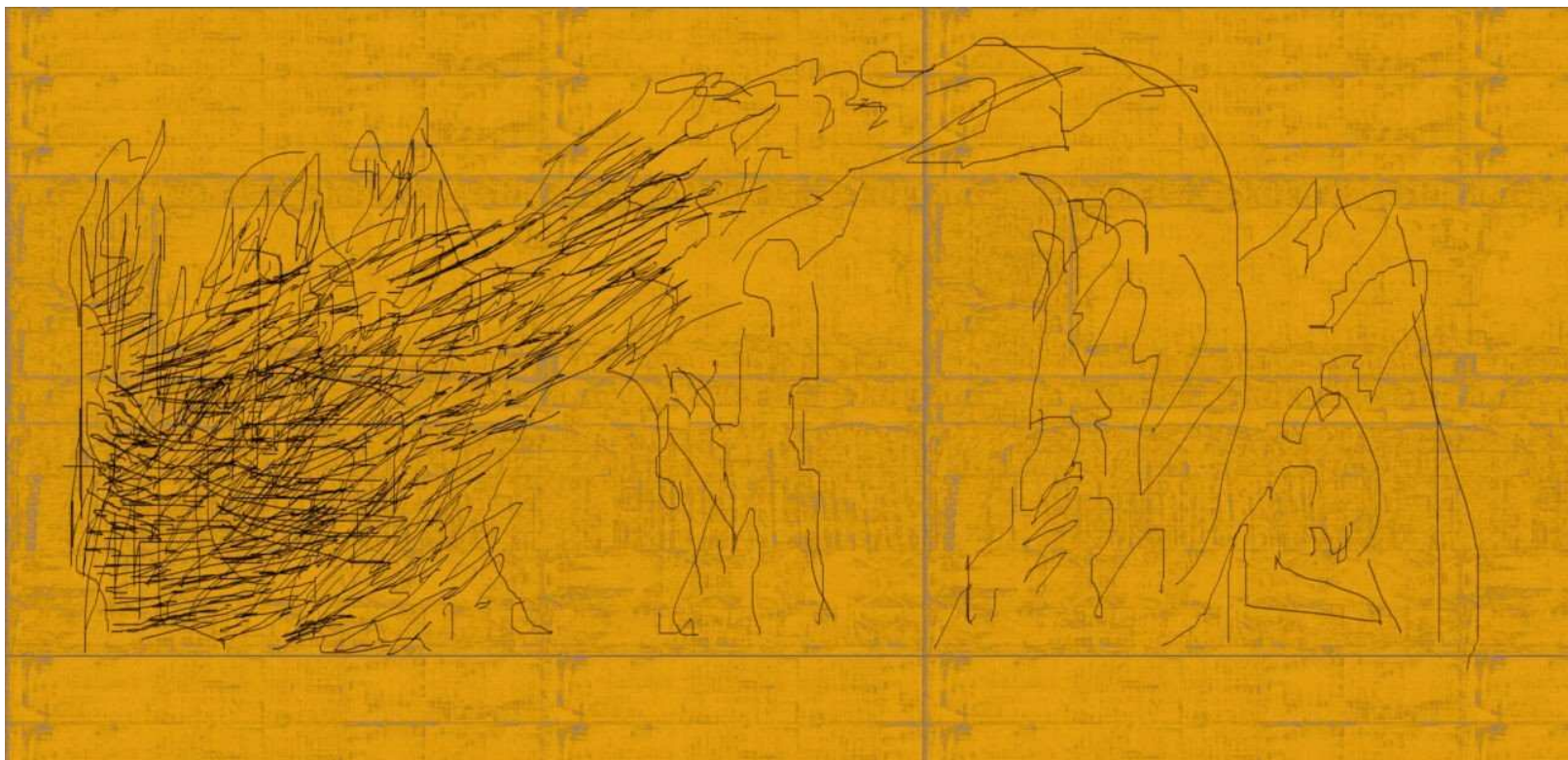
CIMABUE X

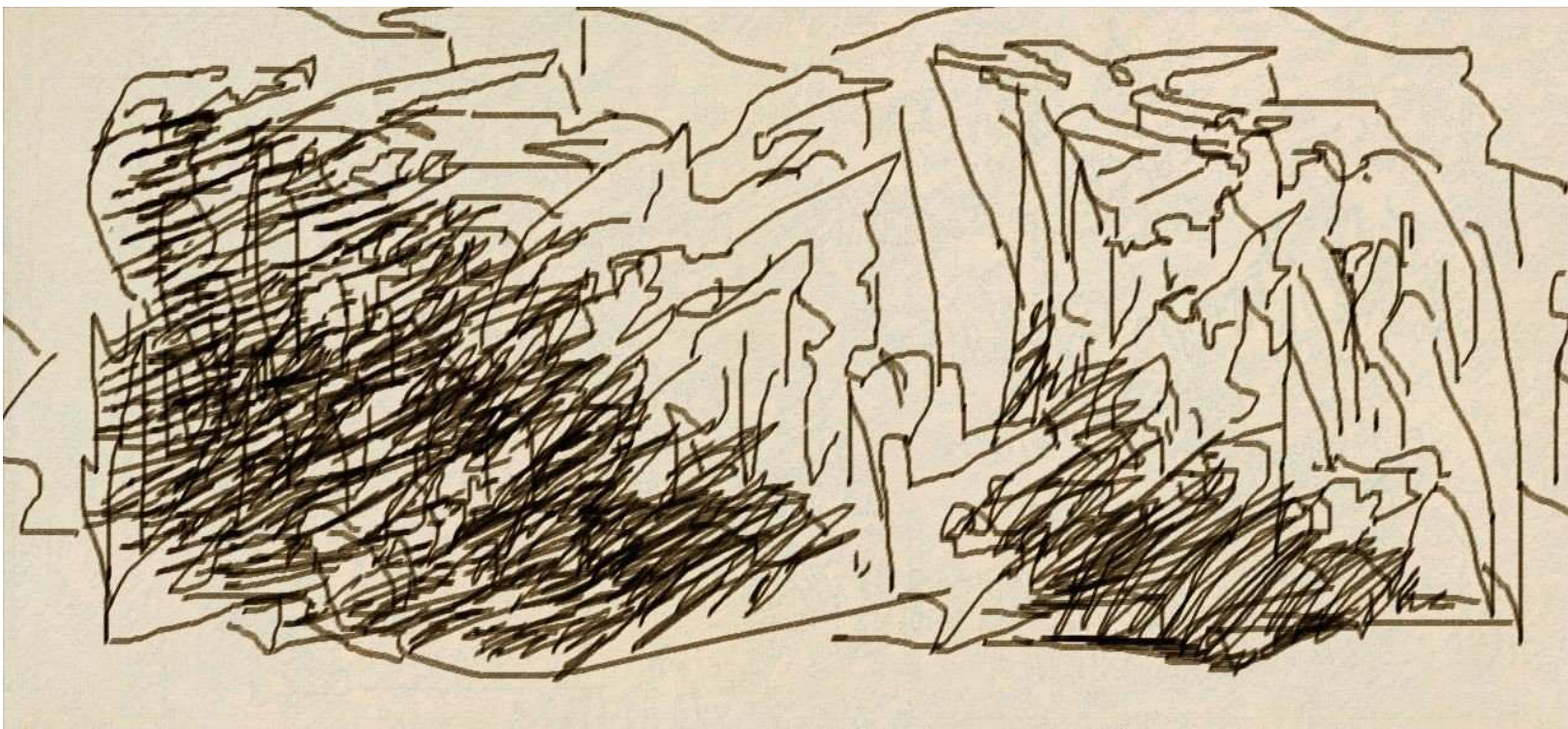


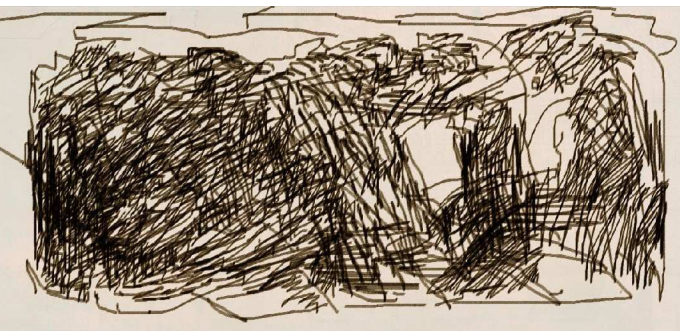


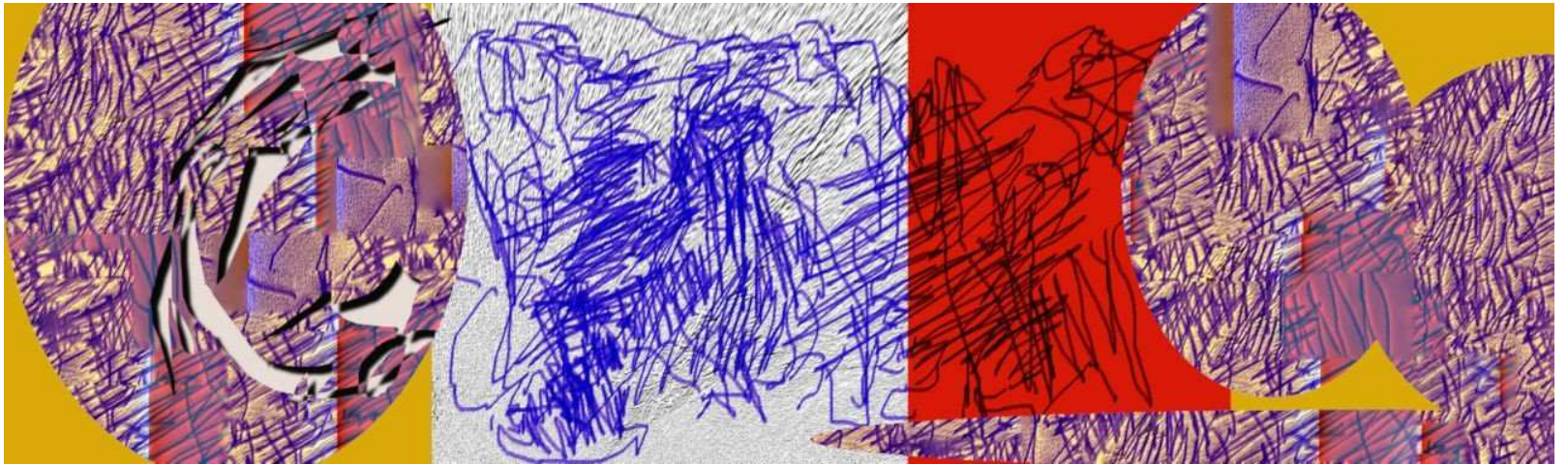


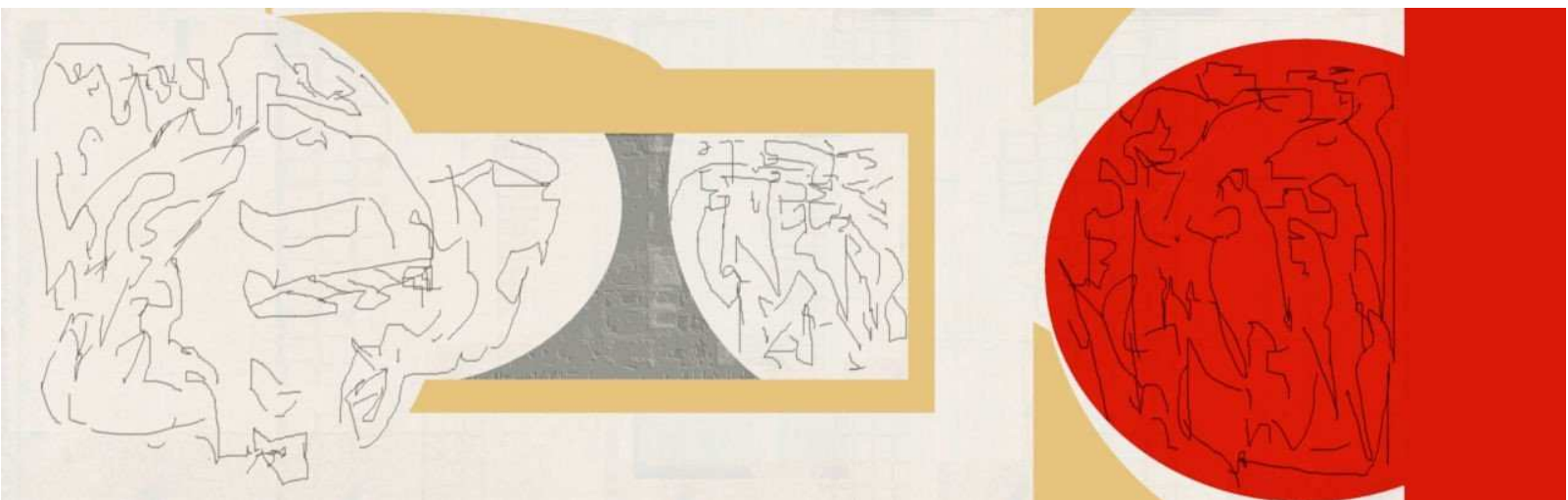
STRAPPO 1 (FRESCO AT A REMOVE)

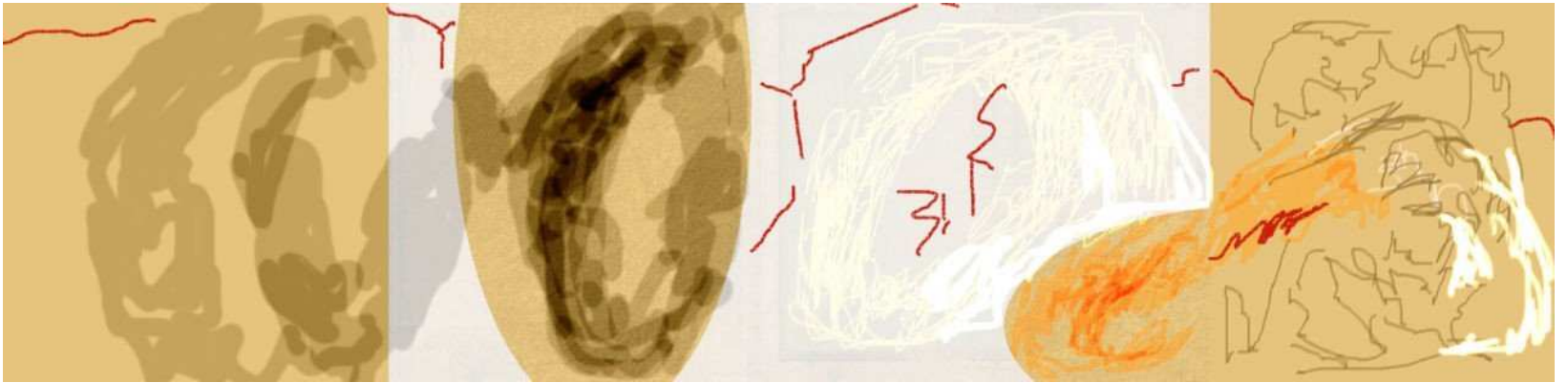












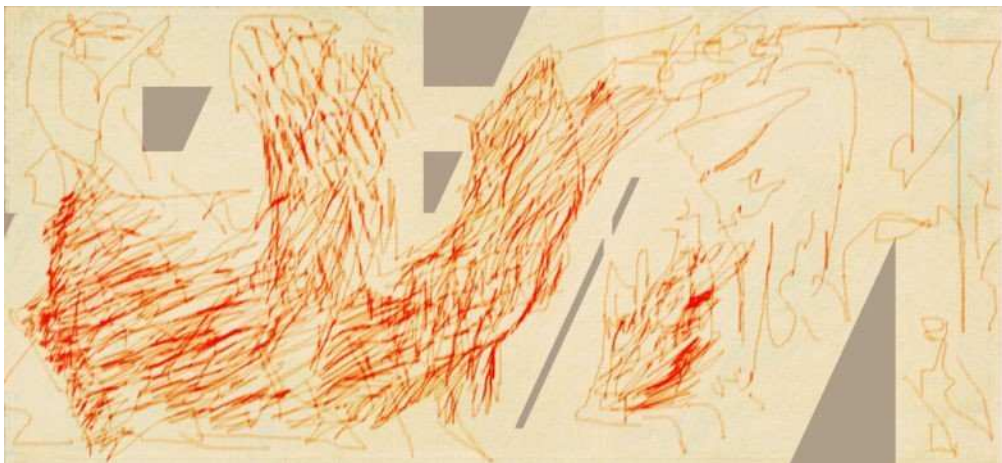


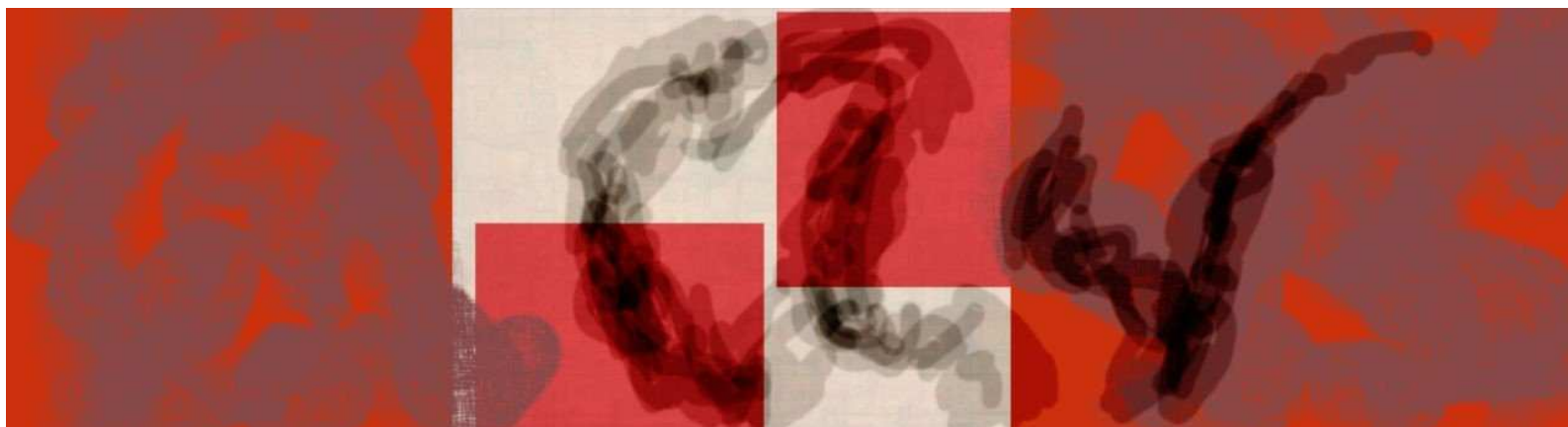












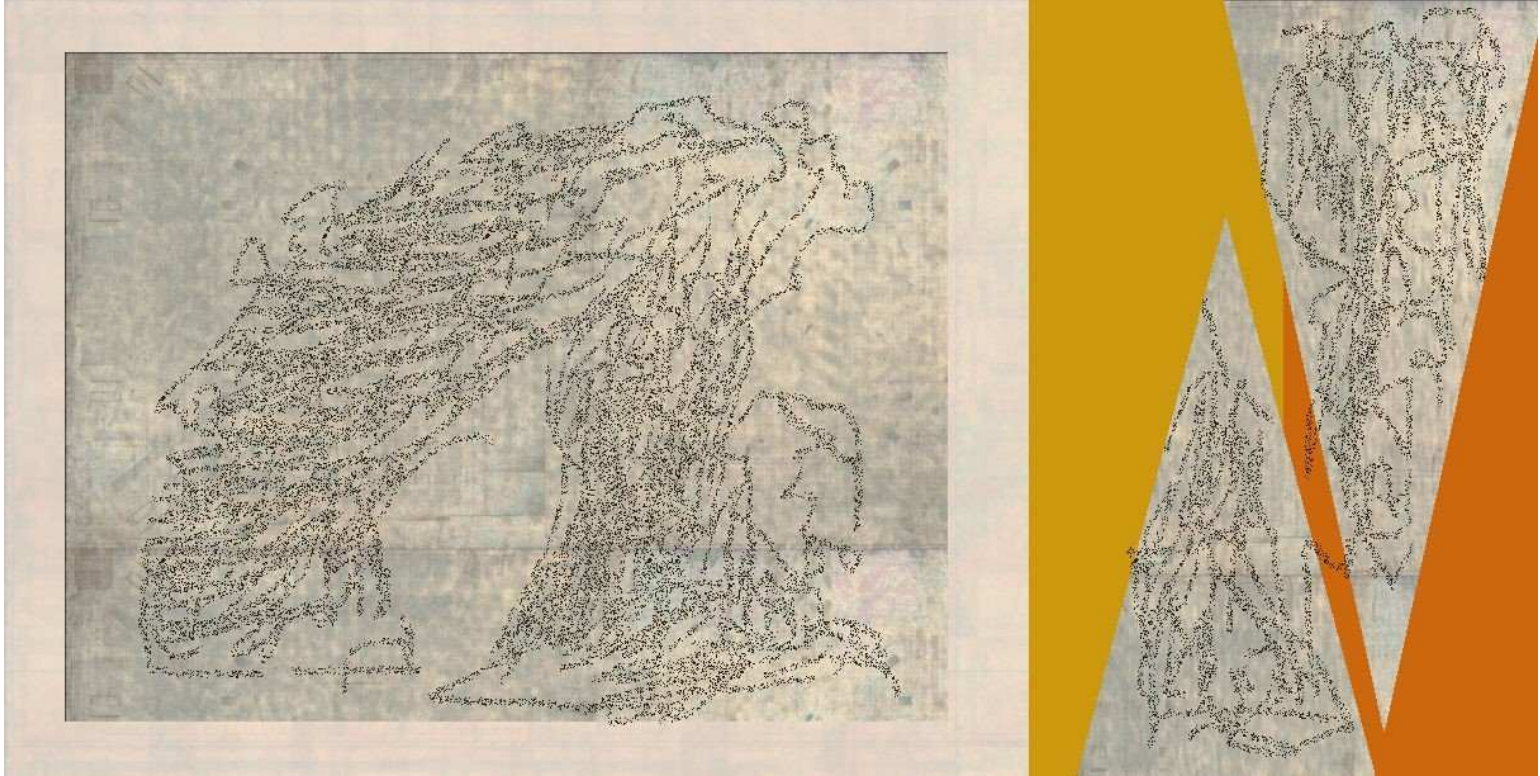


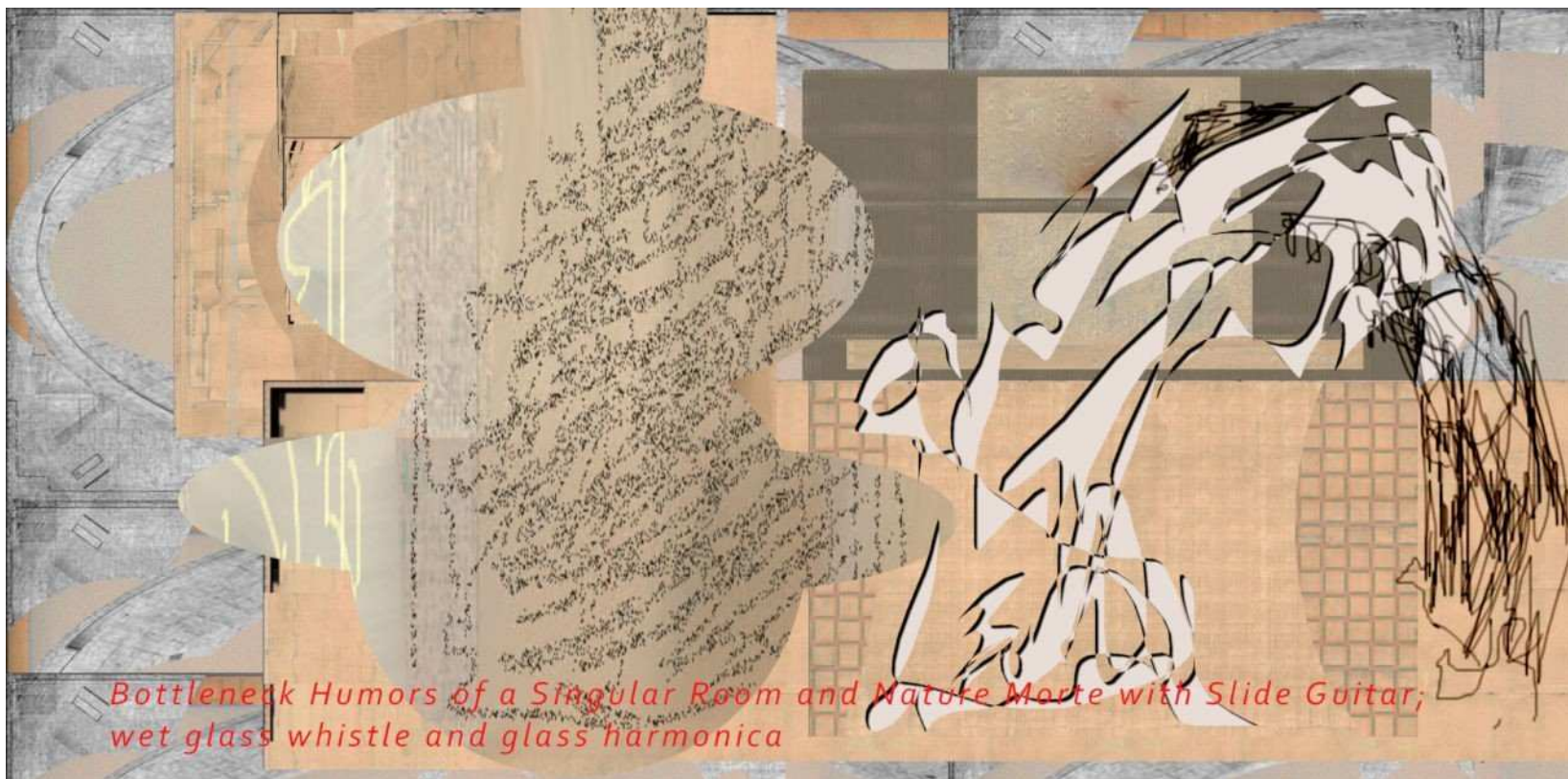




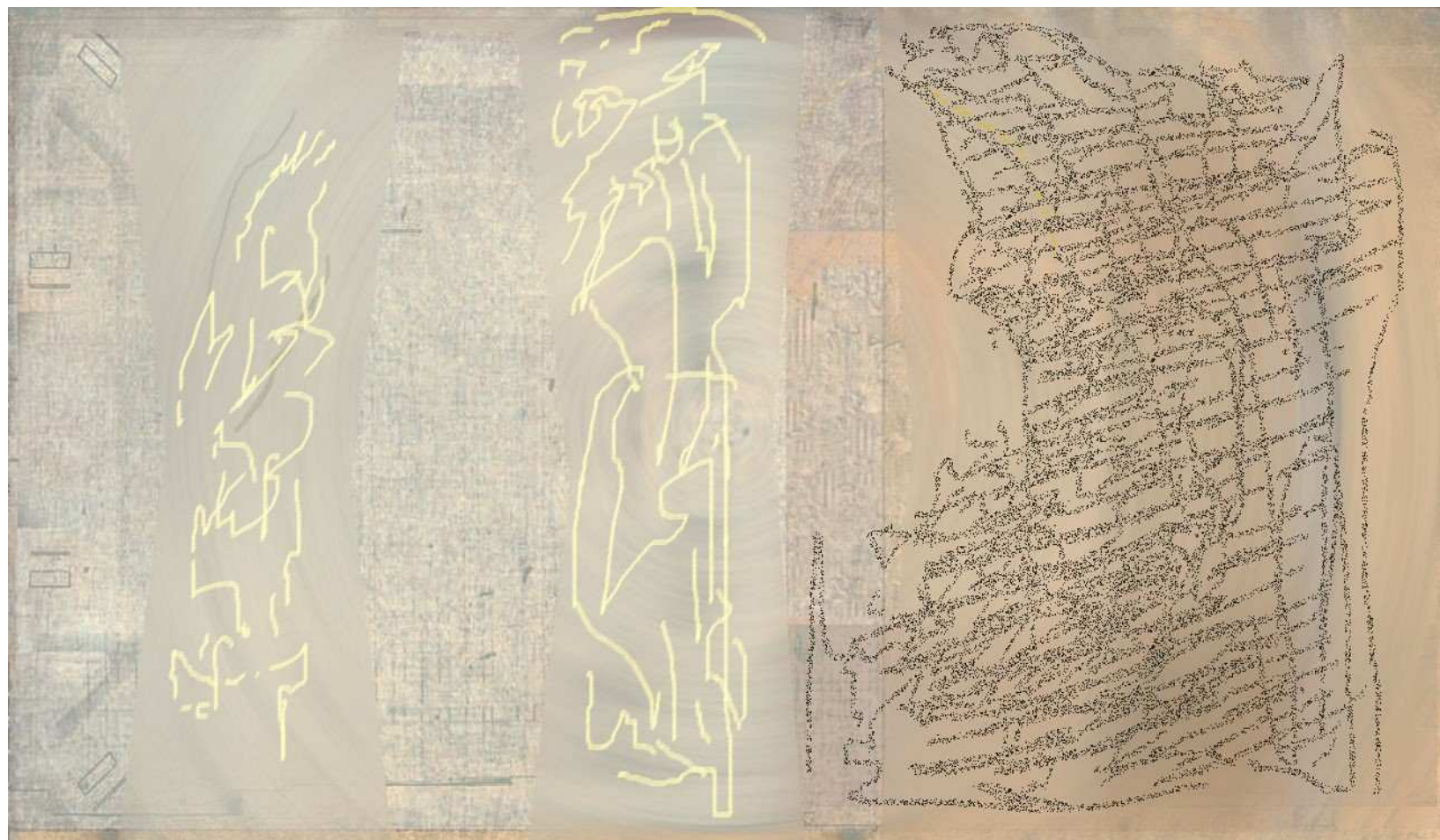


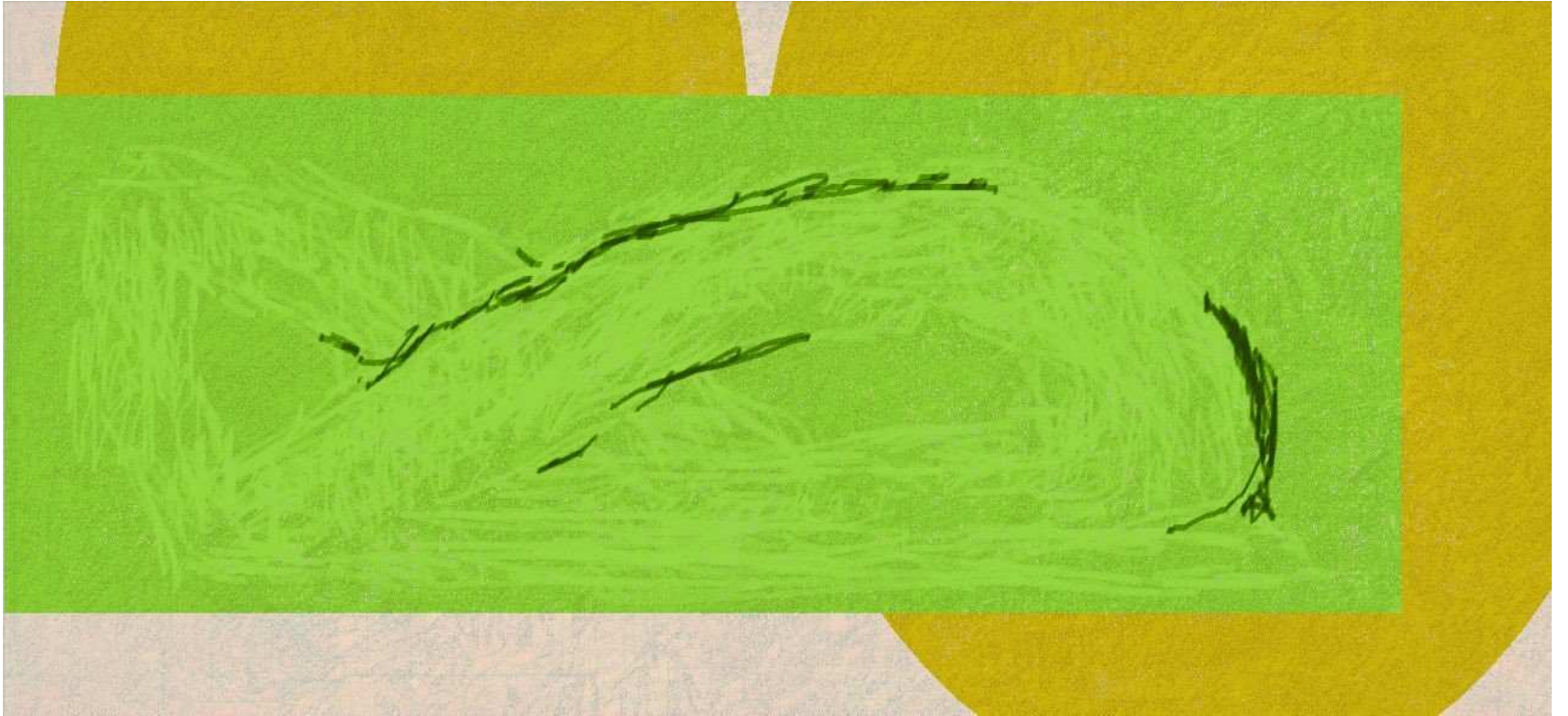


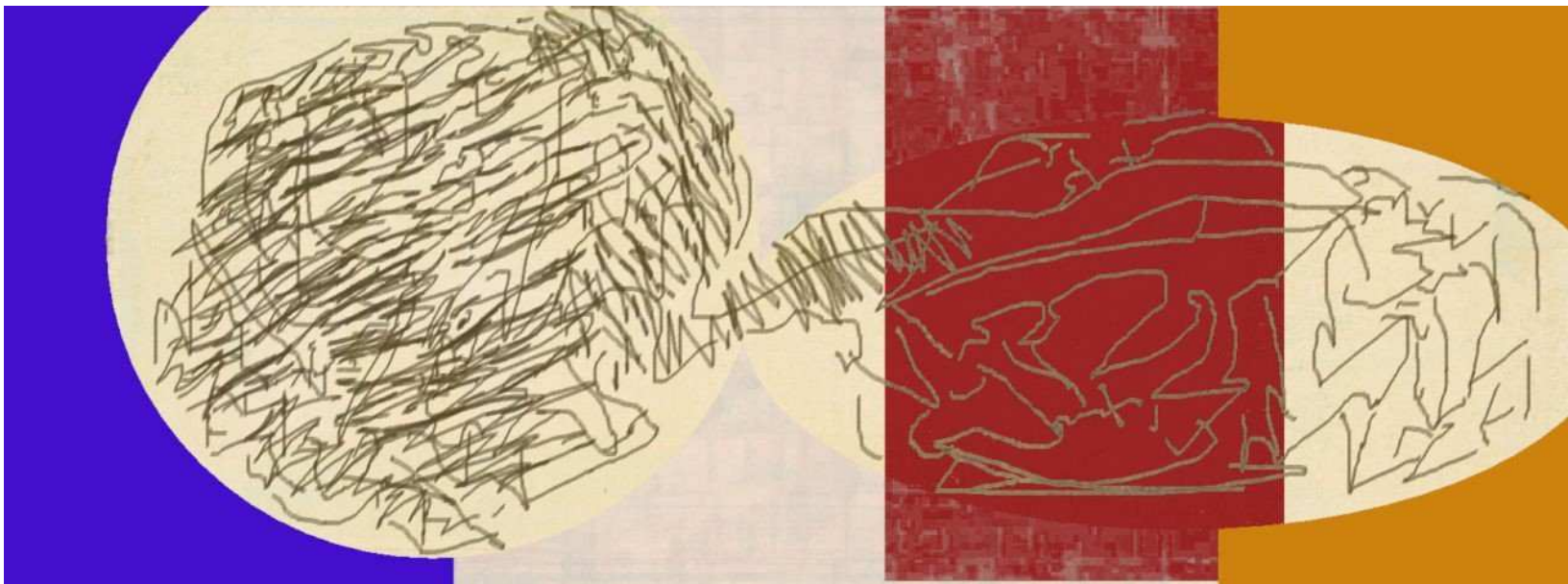




*Bottleneck Humors of a Singular Room and Matore Morte with Slide Guitar;
wet glass whistle and glass harmonica*

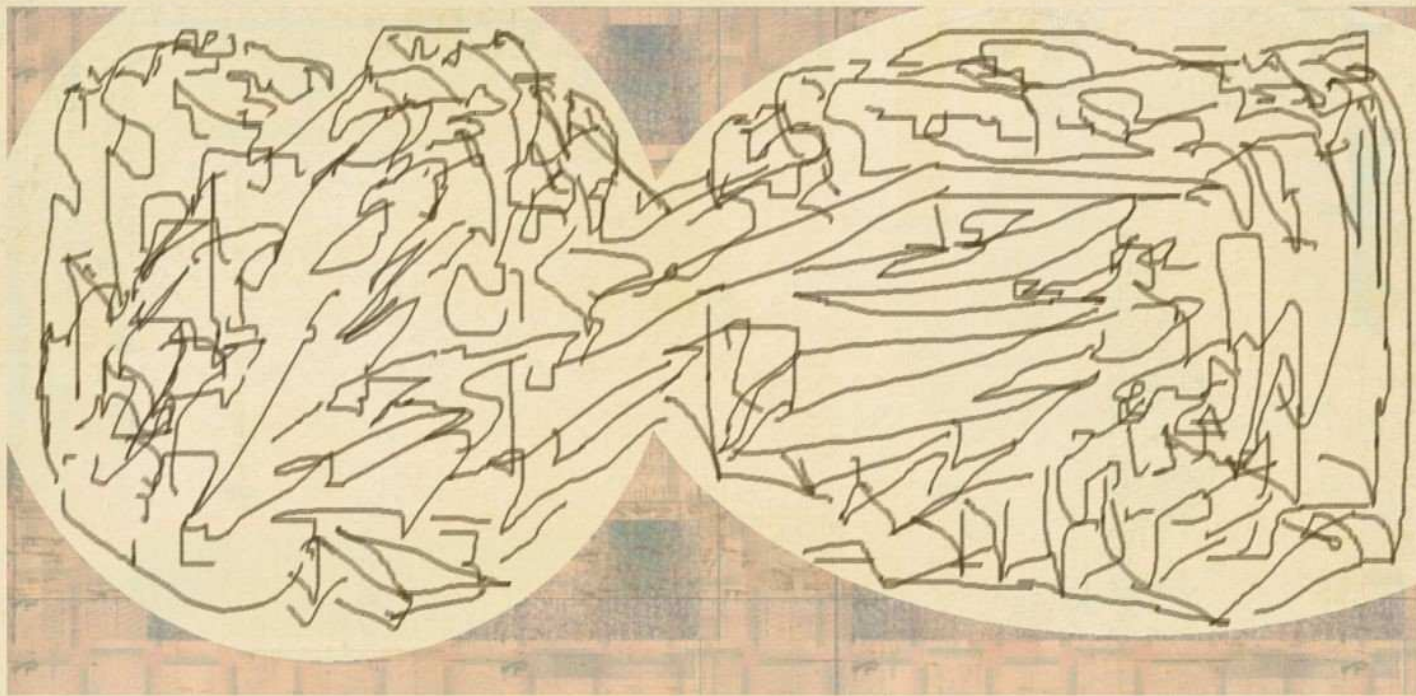




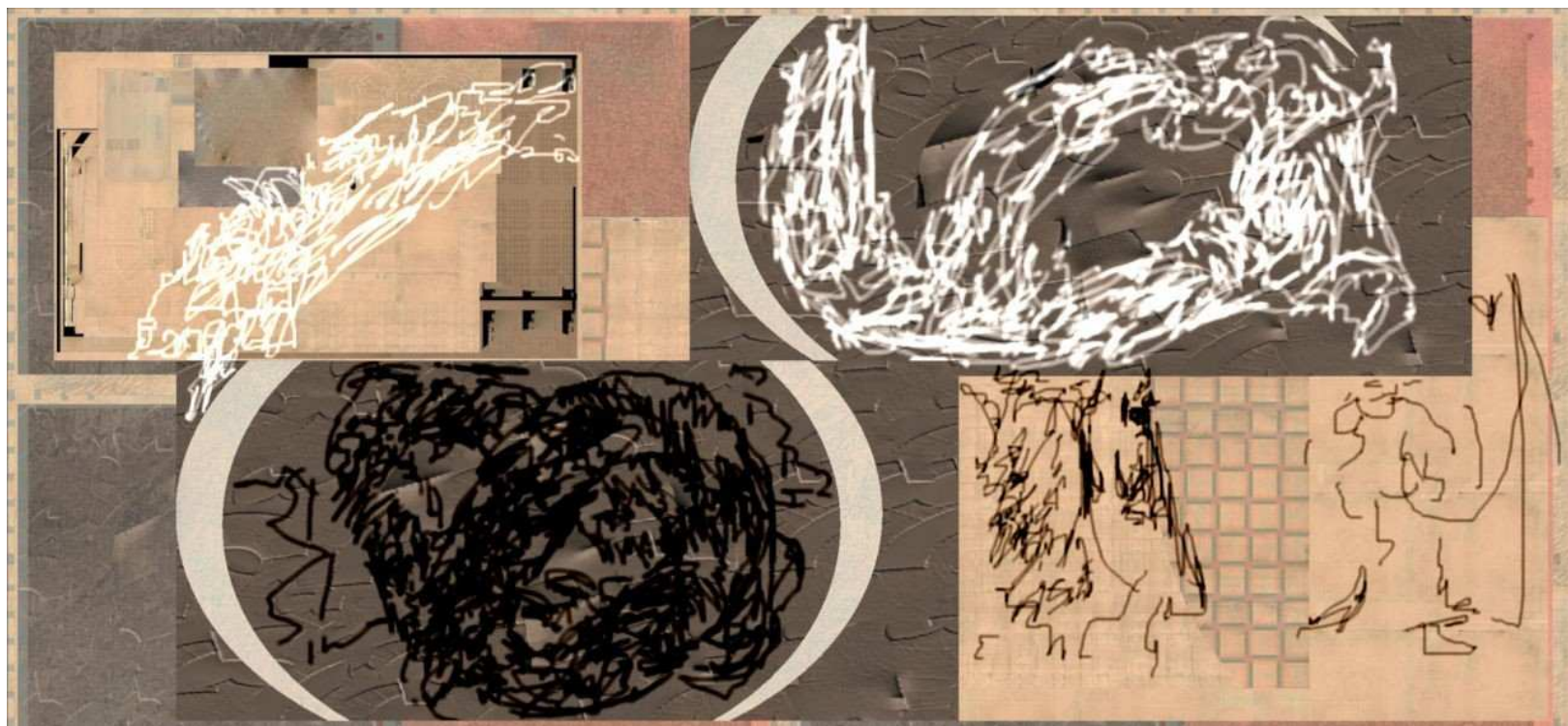


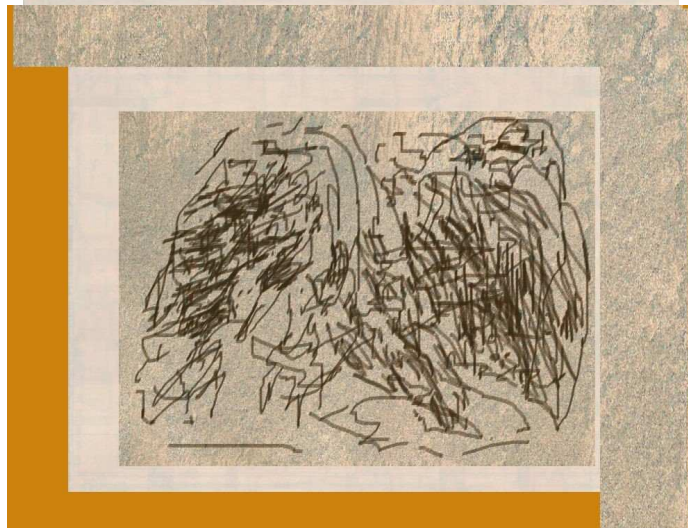
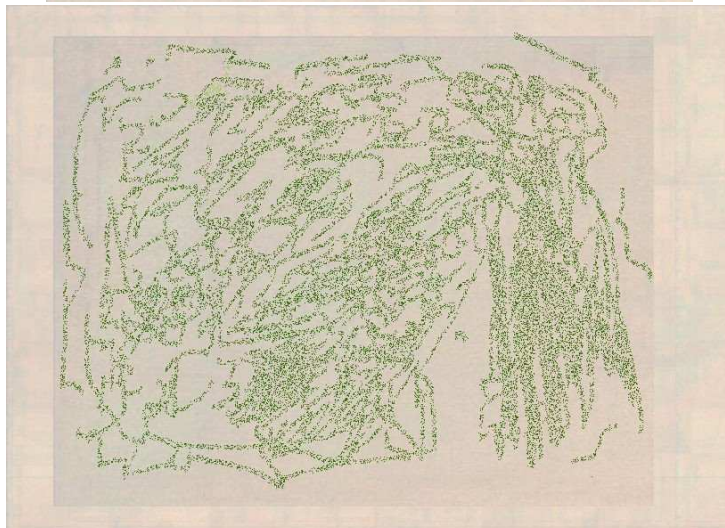
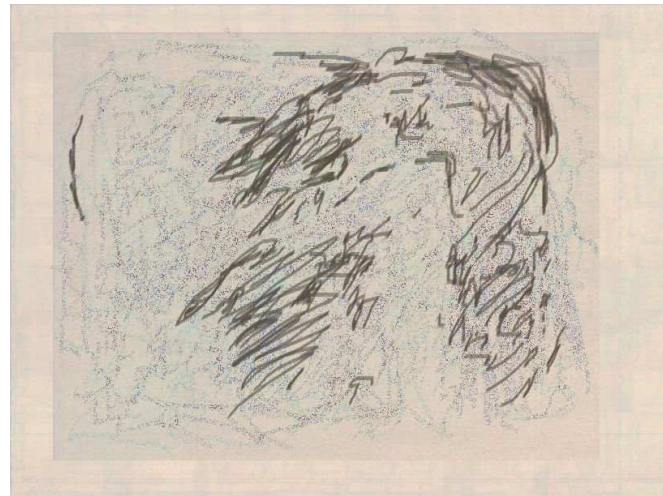
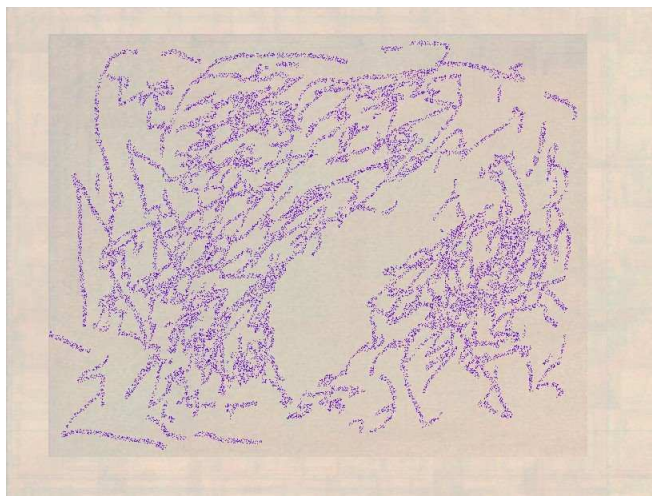


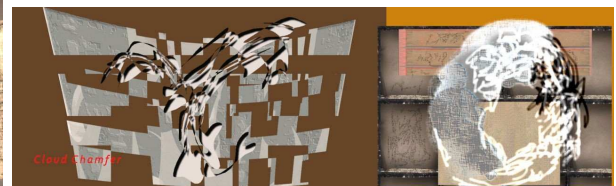
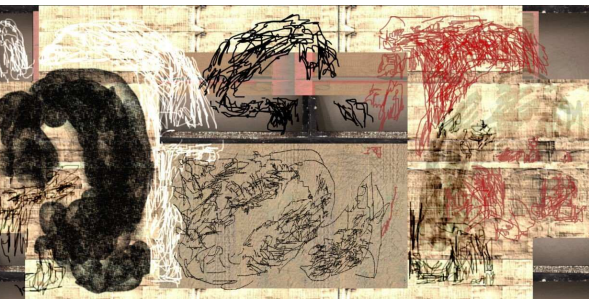
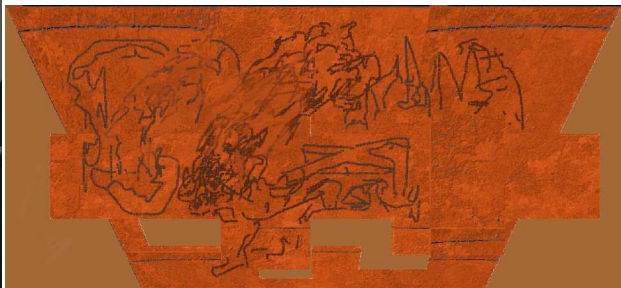
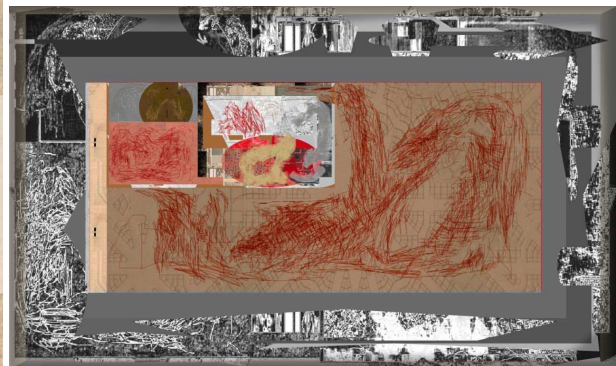
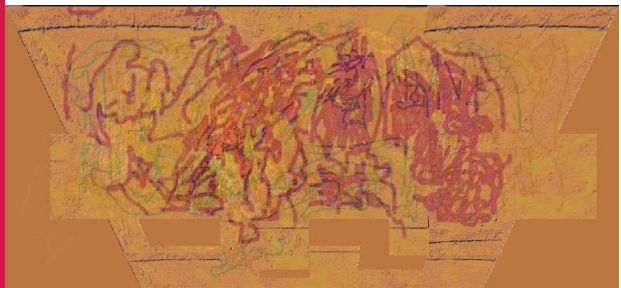
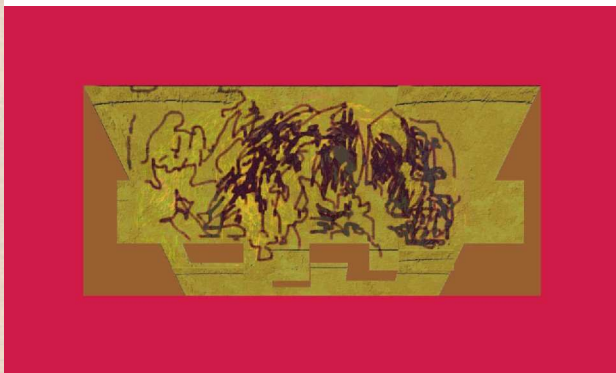
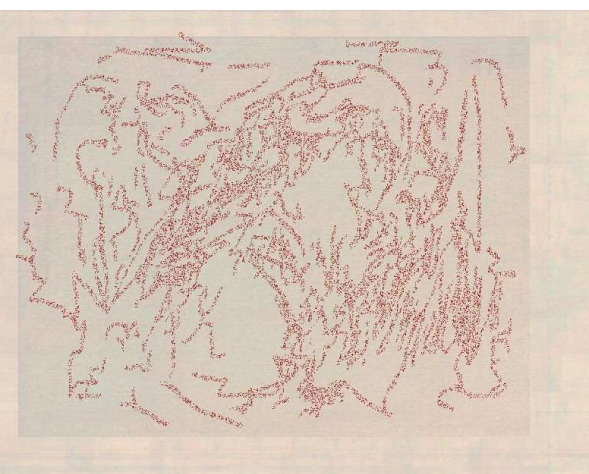
Large Glasses

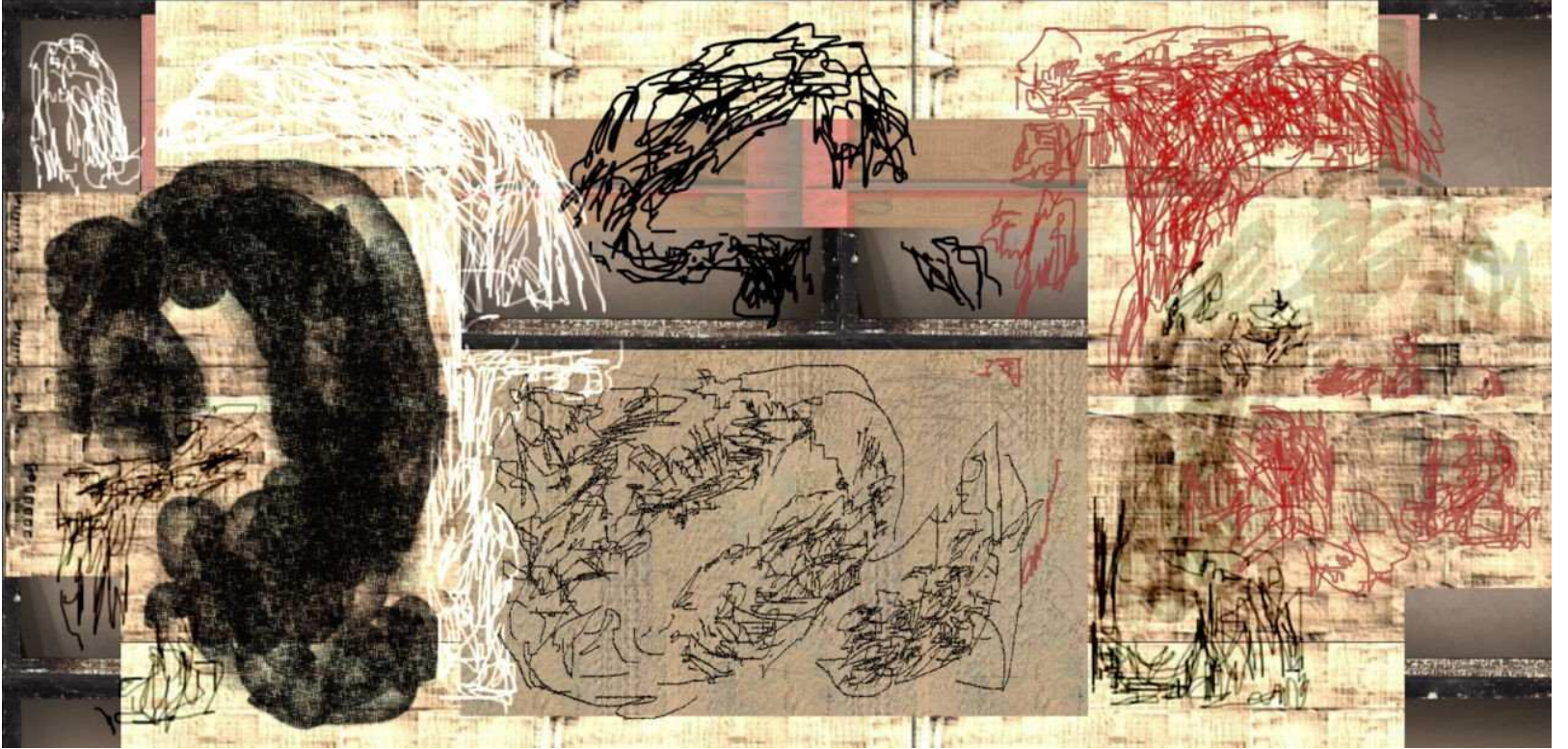






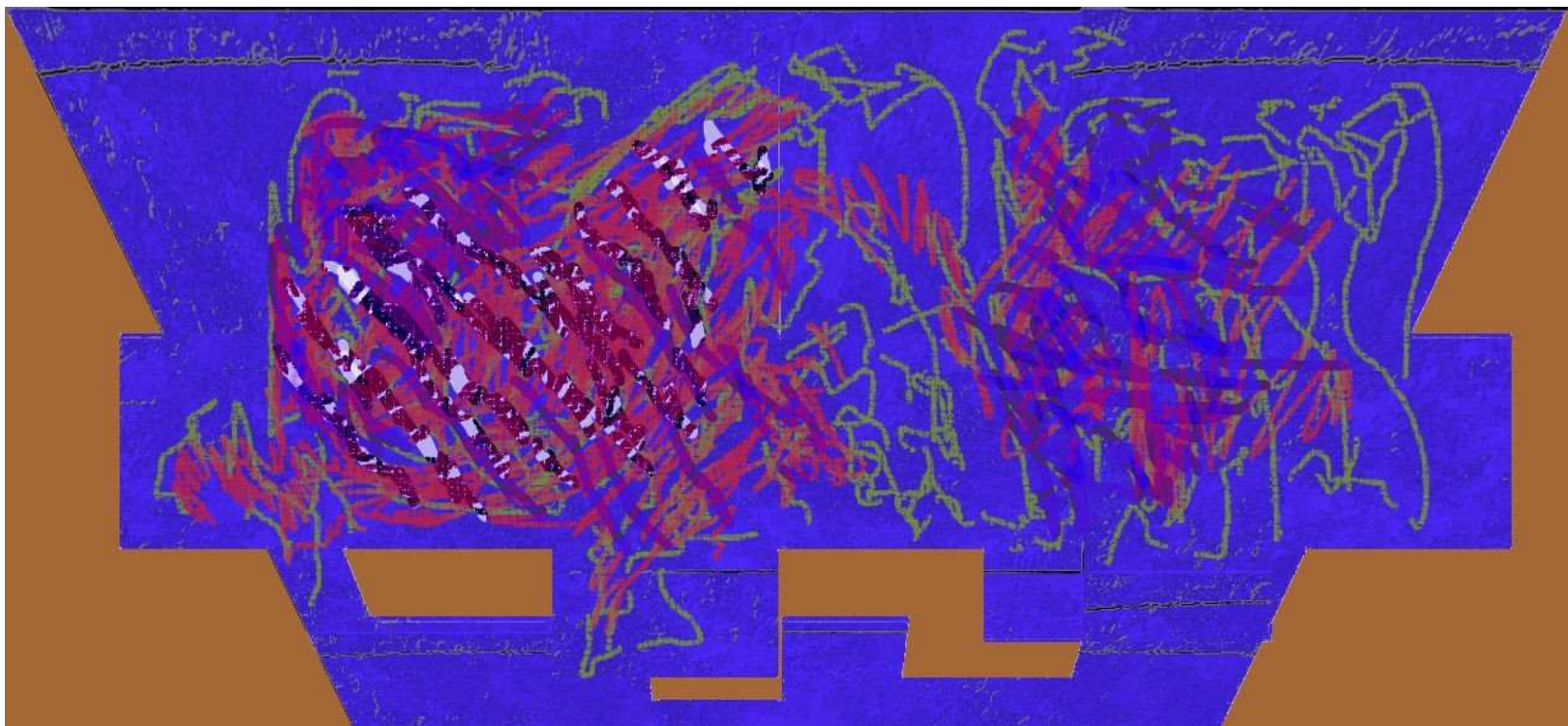


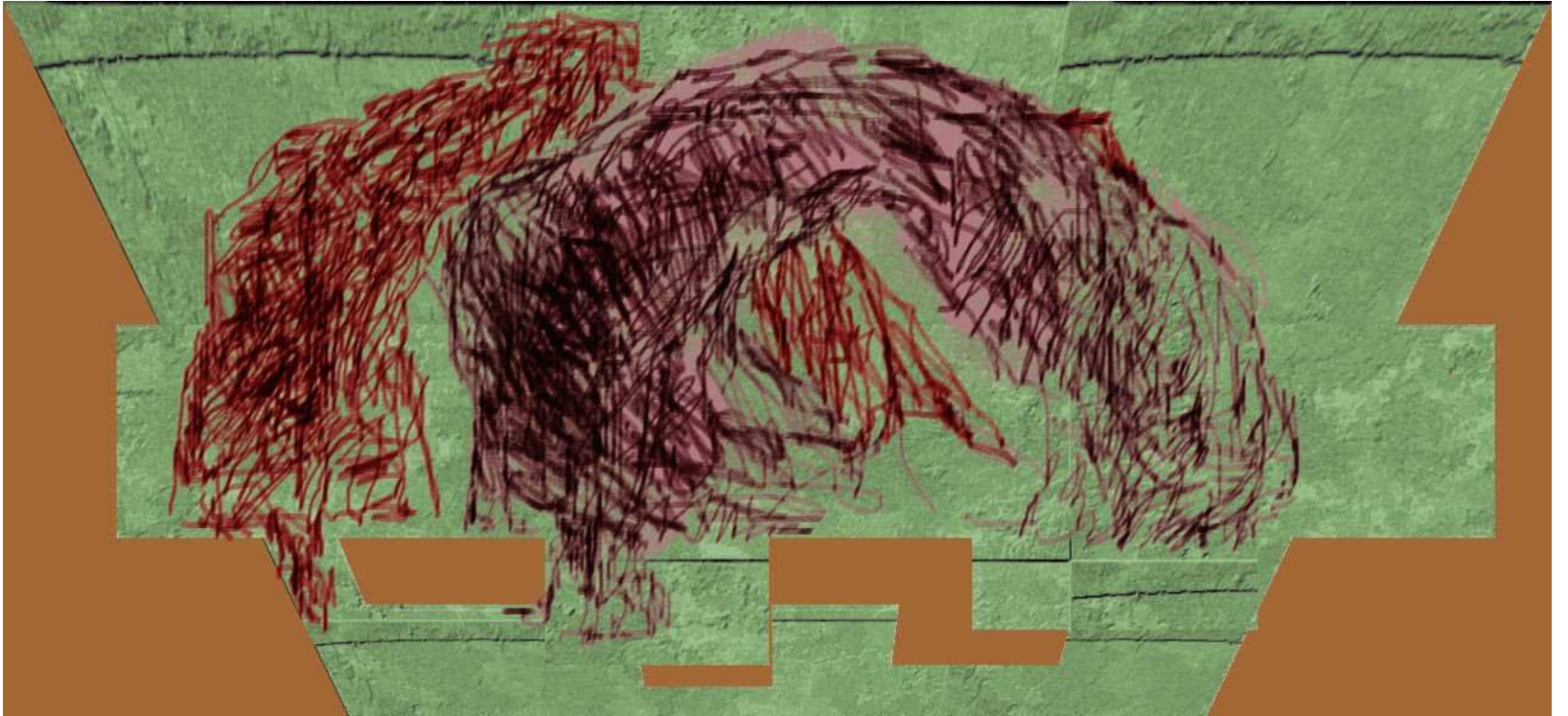






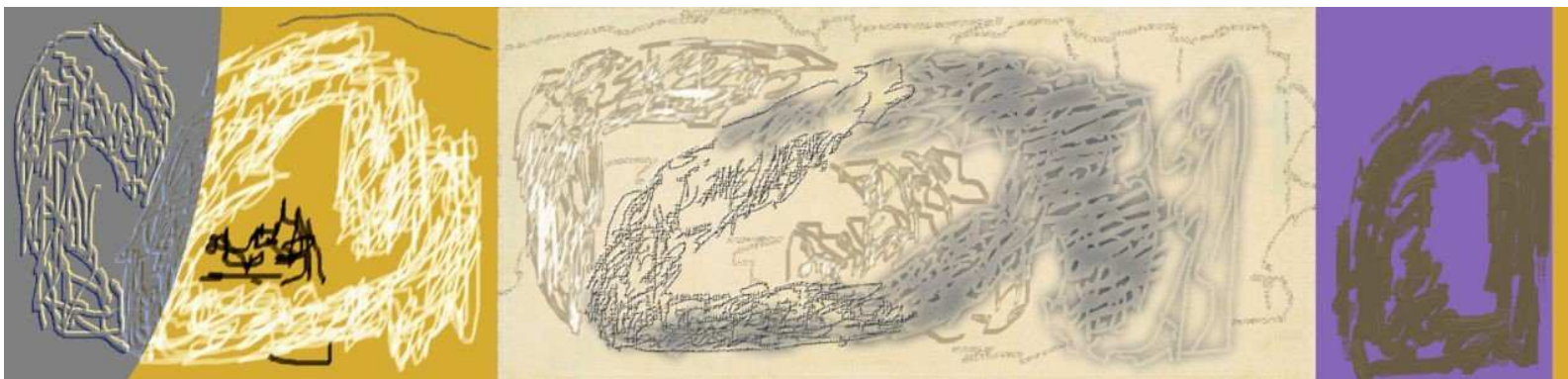






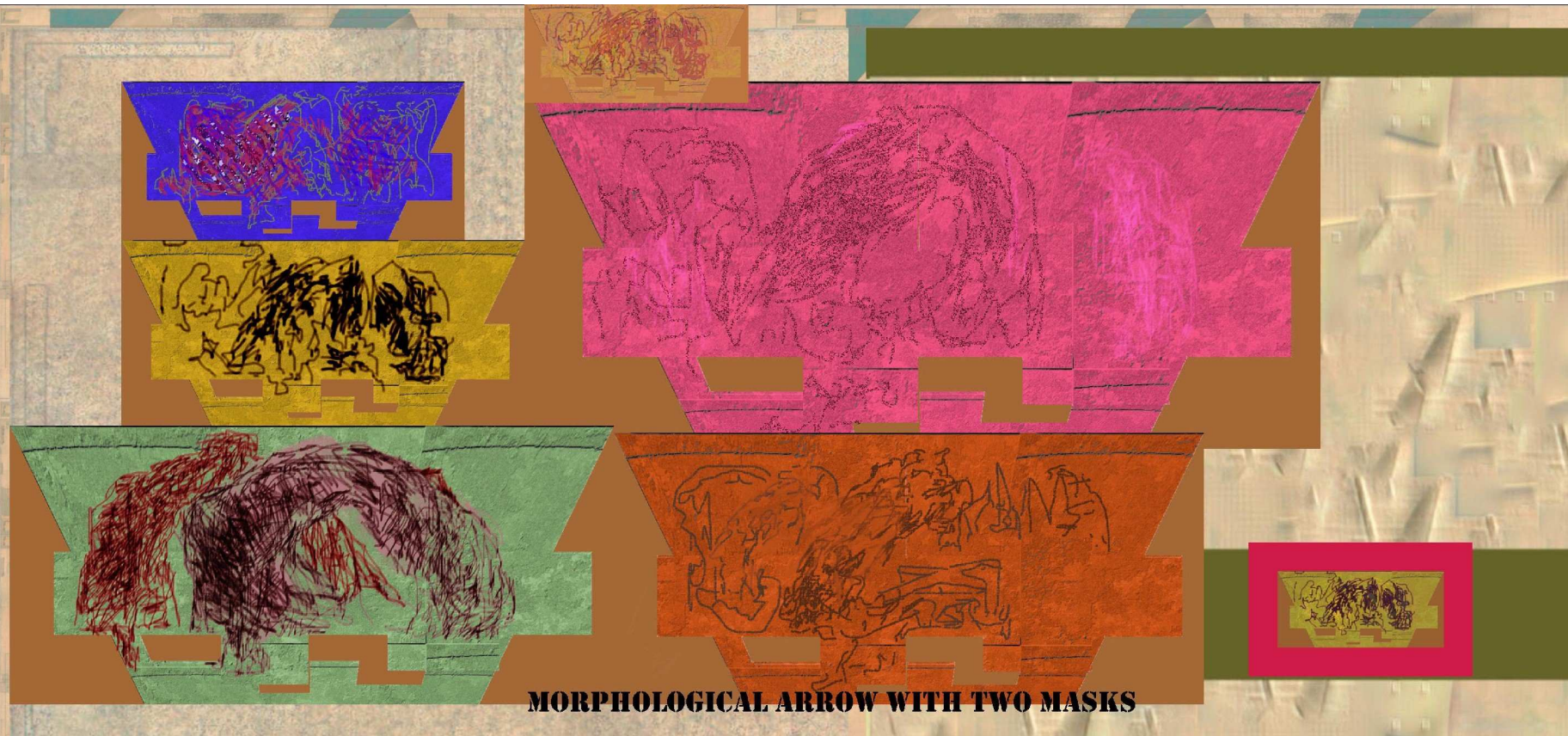






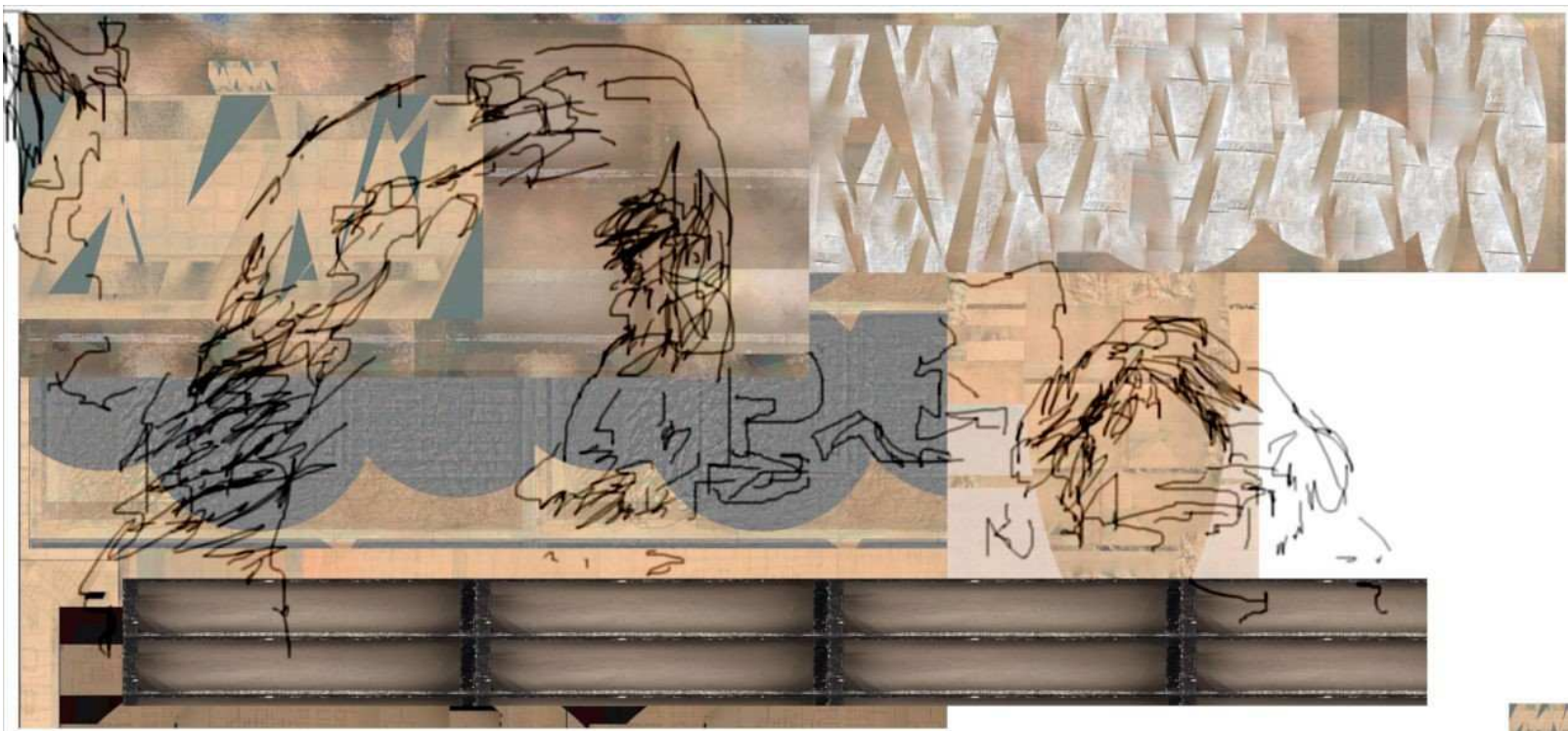


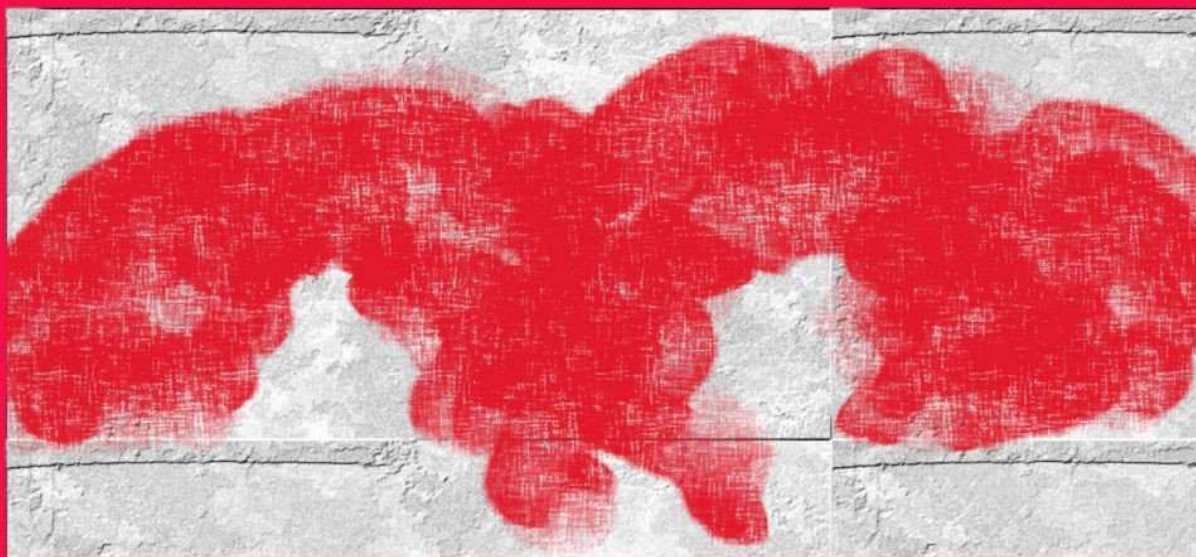
Sepia and Chrome Masquerade: stone and sing 1

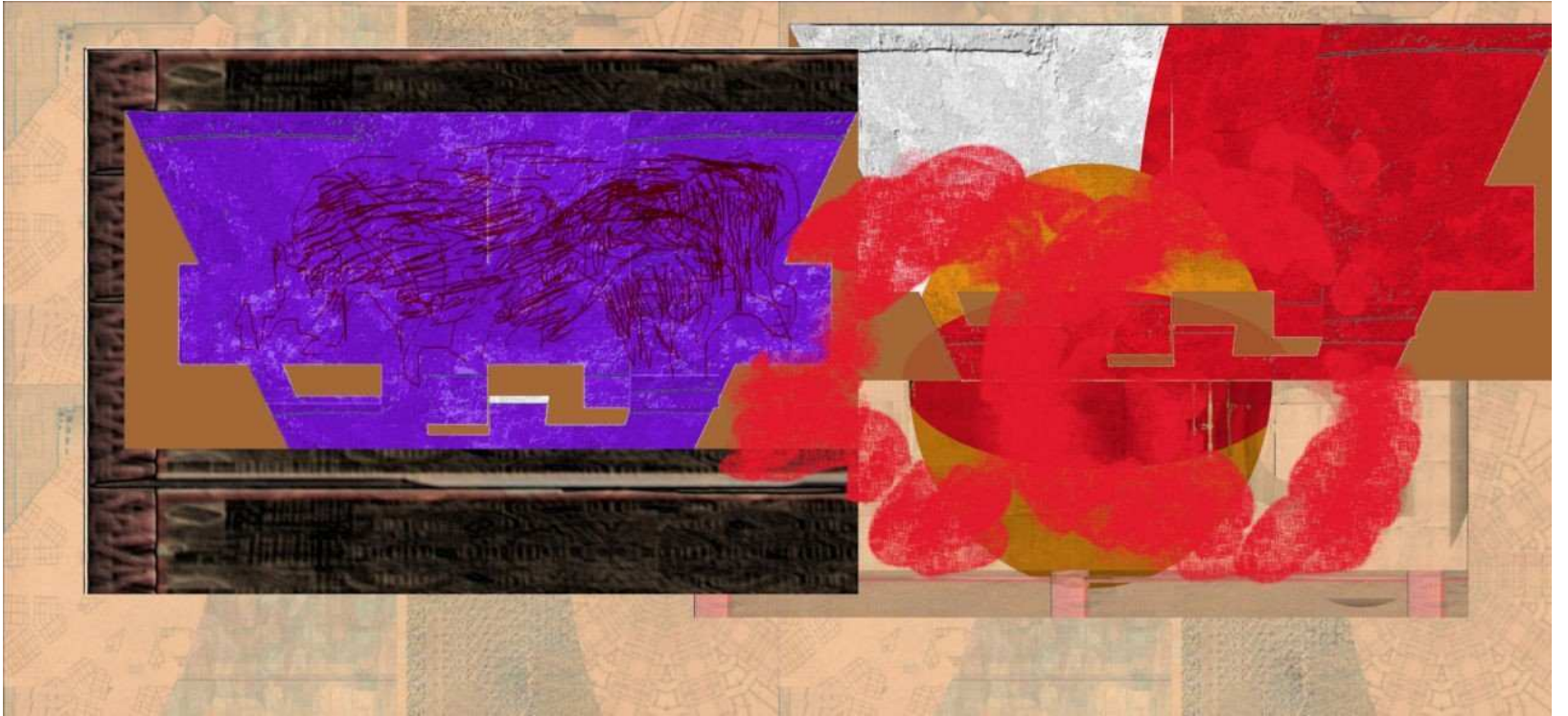


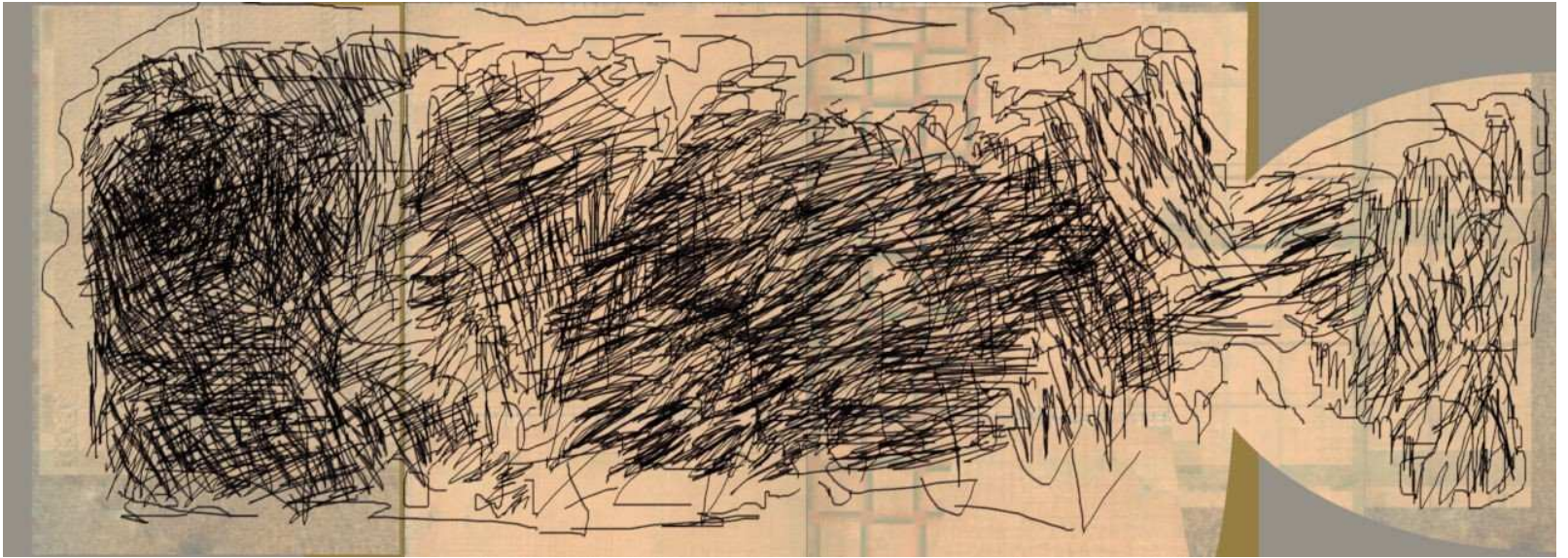


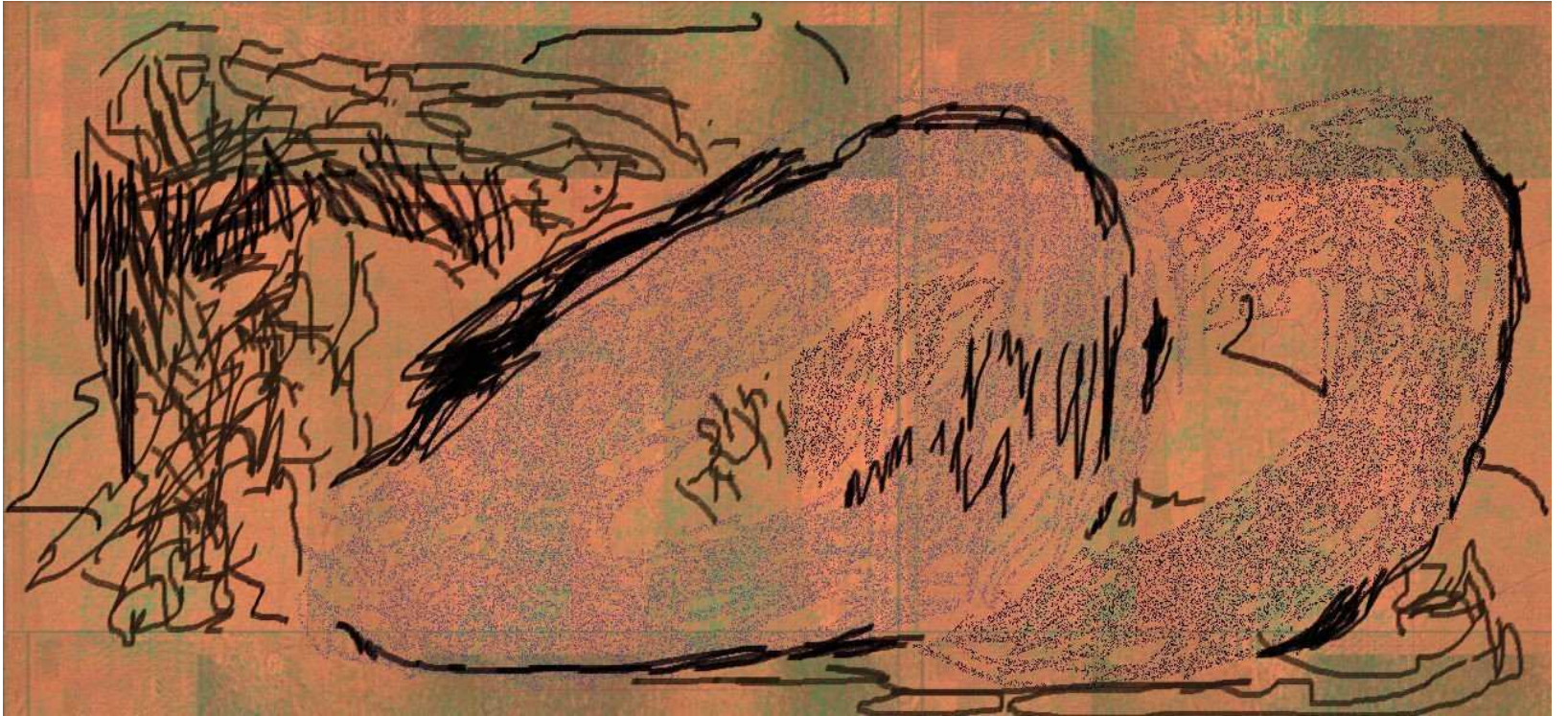


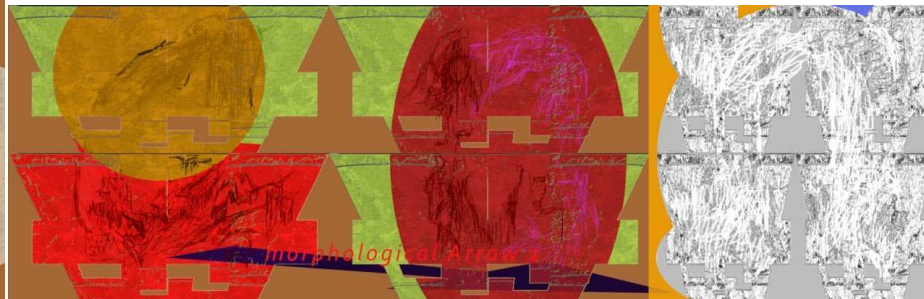
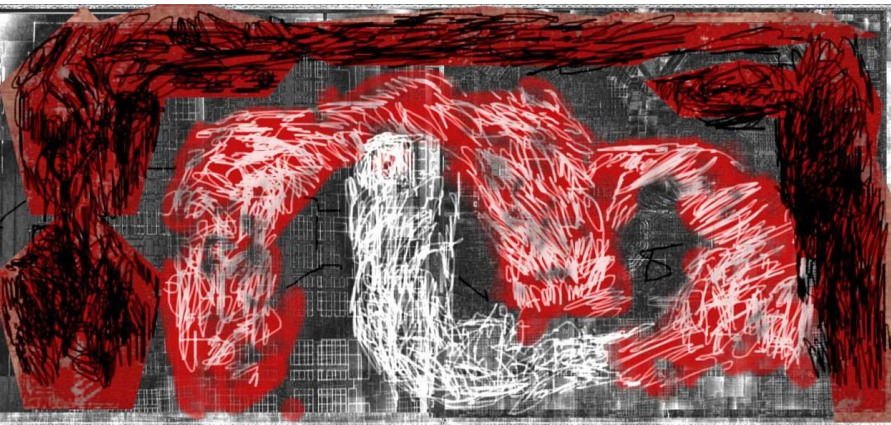


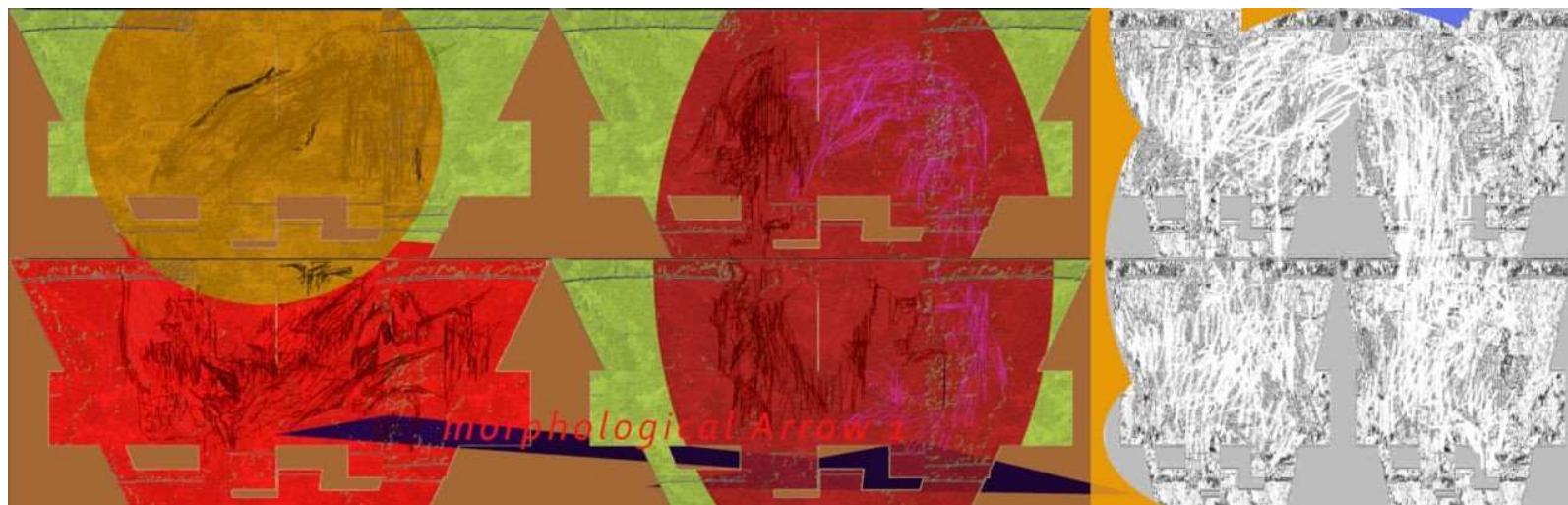








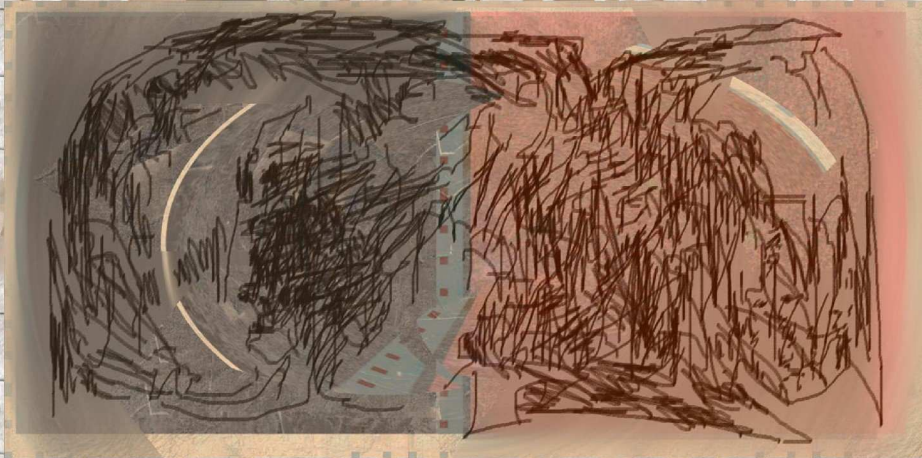






Fragmentary Notes on Heraclitus: pathei of Phaiton- punishment traditionally Pathei mathos- "learning the hard way" is referenced in one fragment as "polymathic" a word he invents relative Pythagoras as "much learning", in another fragment autoisín (own i.e. autoisín dykesoi or opinions) the aition of phaiton is given play to structure the hard way as persisting in one's own opinions only.

About that
Bottleneck :



Fragmentary Notes On Heraclitus – the Pyros puns.../:”episthei; ie episthei ta koinos-Khan translates account shared --- I see as that which comes forward to sympathy ... as though private possession; exontes phronysin-exontes (like apenia) refers as well to deafness in other fragments as in closing off faculties.

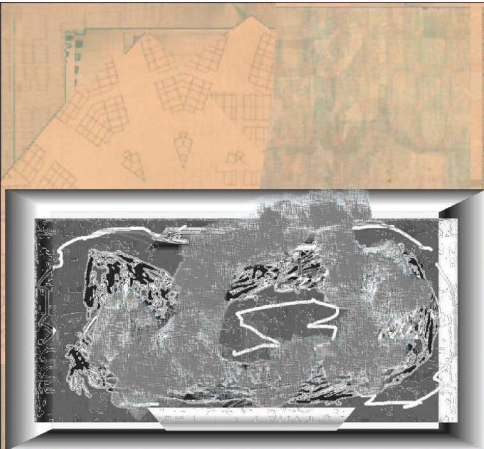


Fragmentary Notes On the Fragments (Per Heraclitus) : key into structural puns on Pyros -a “parentos” /: pheron- show nature (ie apparent)…” absent while present “Phaerentos Apenia/: ap- enia = constrict (bottleneck) /: phaitis autoisi martyei: phaitis =showing, and martyre (martyr) presence…autoisi “saying” per Khan) I see as “indications arc” ….

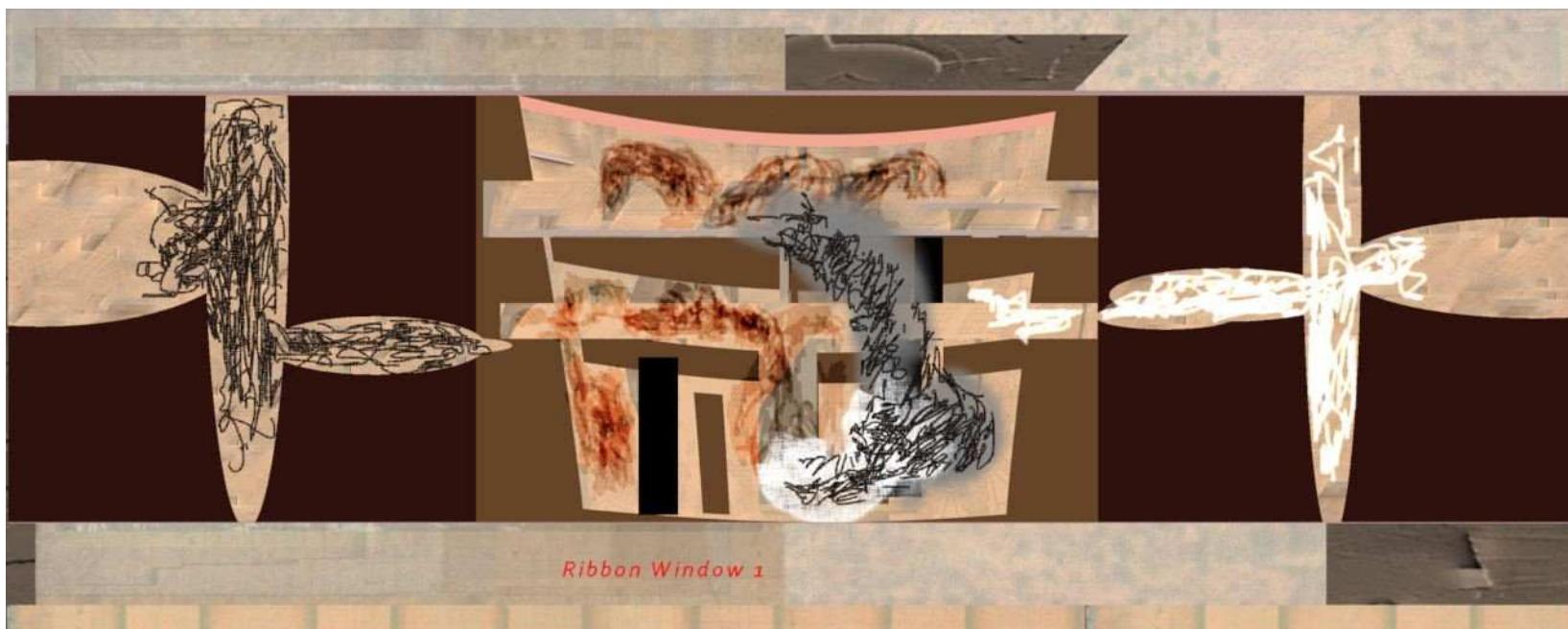


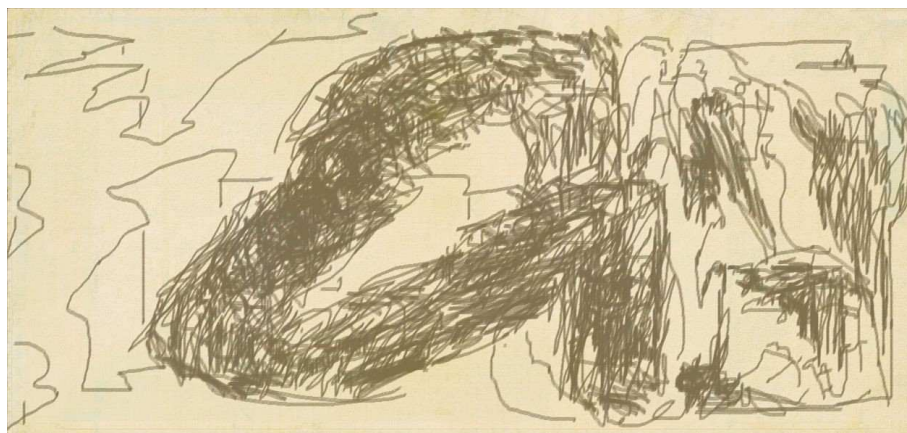
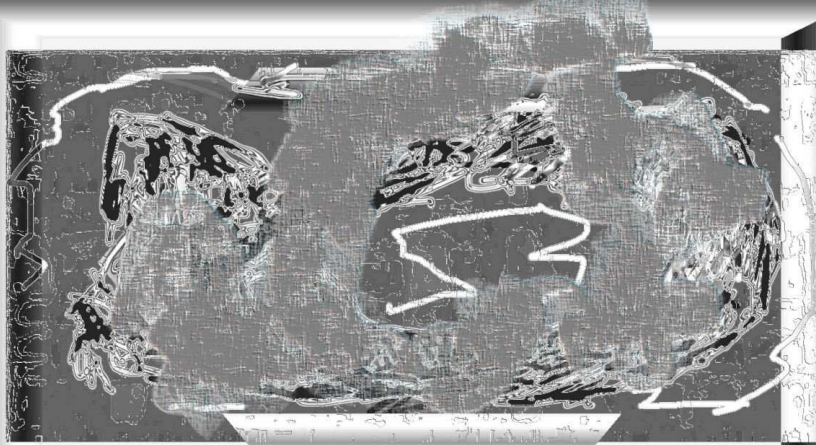


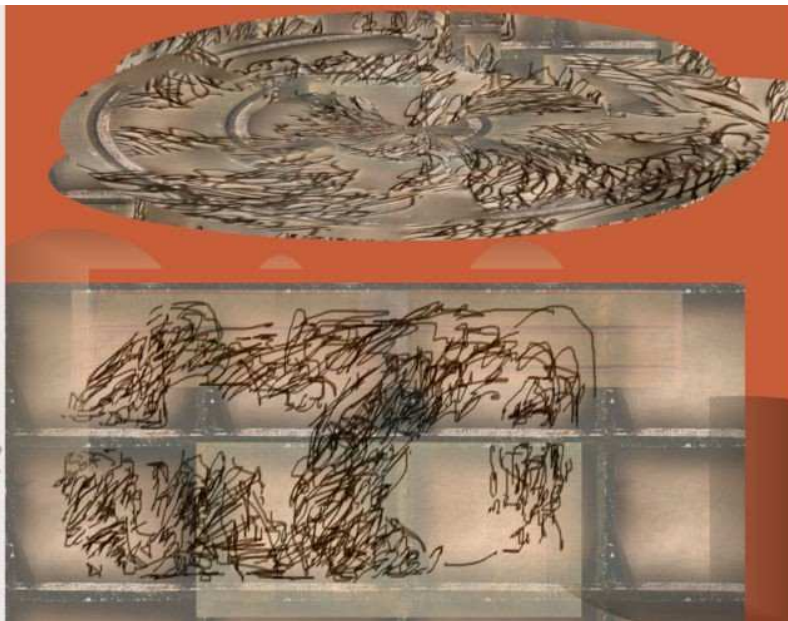


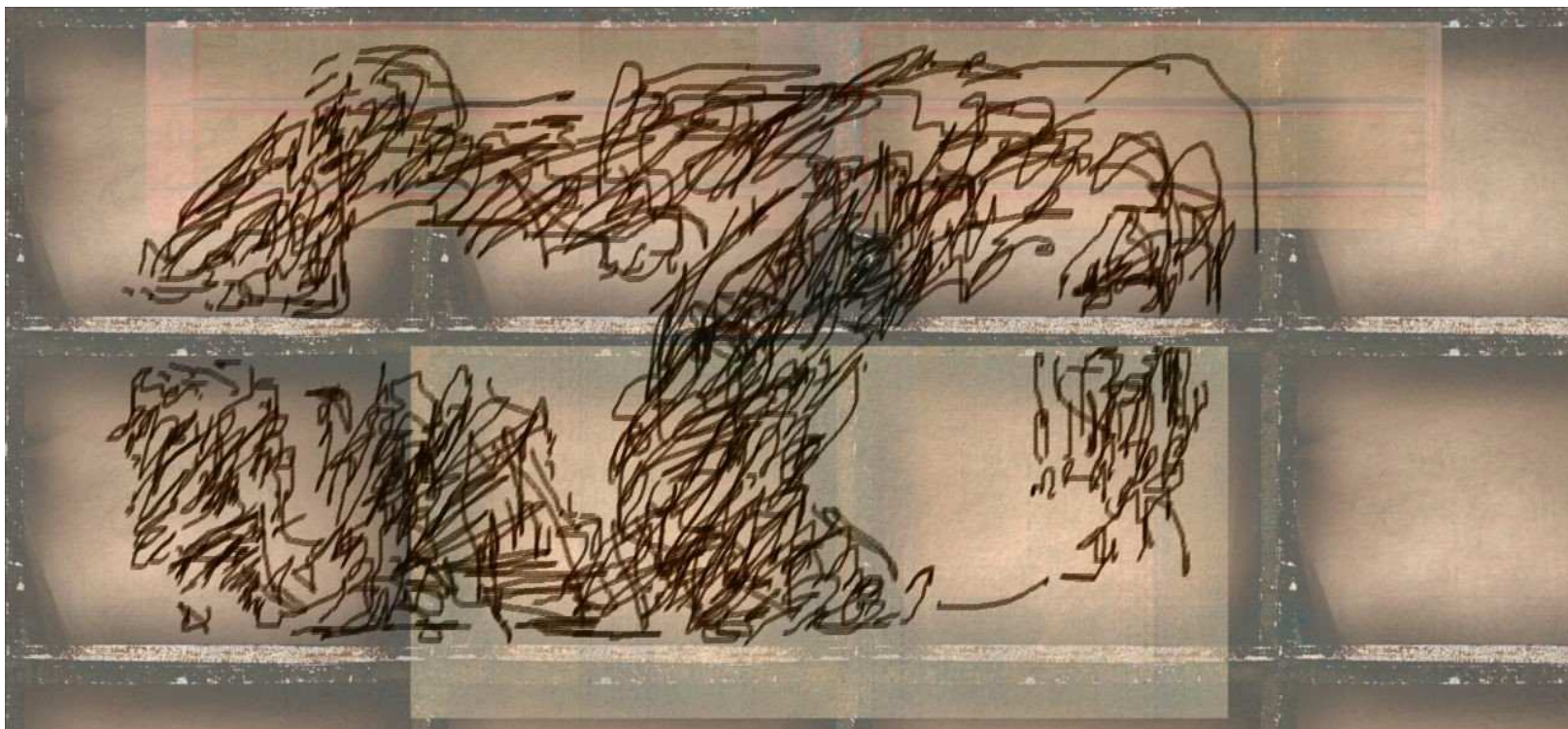


Fragmentary notes on the fragments per (Heraclitus)
 Fragment Khan lists '1' keying into the
 " pyros " puns with the word apeiroisin" , which
 links to appeiron or wholeness', while he translates
 this as " inexperienced I see it as meaning " not in
 sympathy with full consult of wholes" (they are
 like the inexperienced when they try such words and
 works... ") would then depend also on his his transla-
 tion of words and works... .toioutewnokoion is see as
 " those hearings and makings" ... I would propose
 " they are without sympathy to that which is heard of
 as made whole" The appeiron or the overarching whole
 and that which is made of it can (then)be seen to be
 a co-defining situation similar to that we could
 maintain exists between semiotics and semantics.

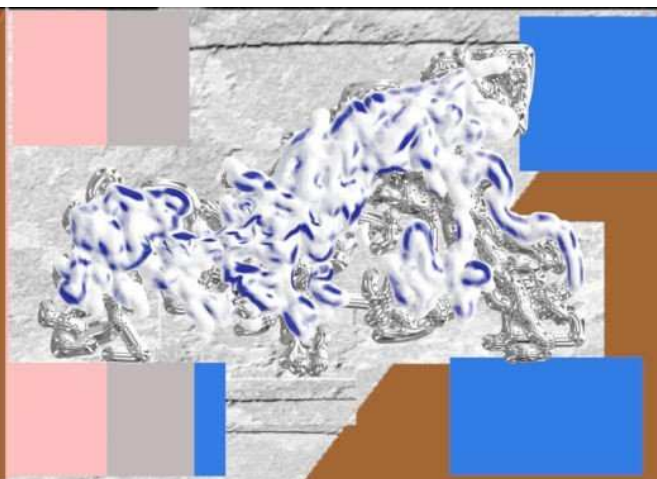


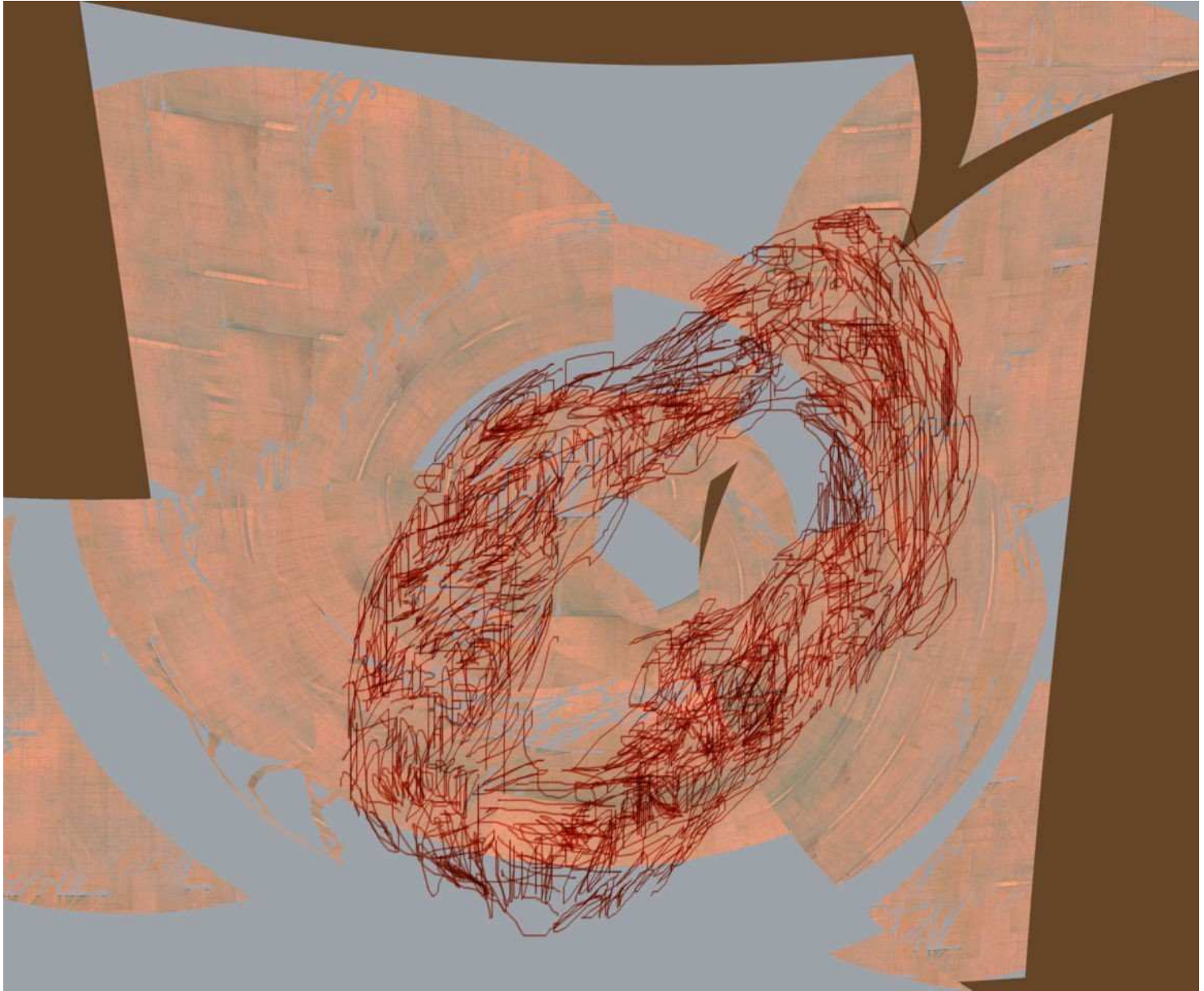






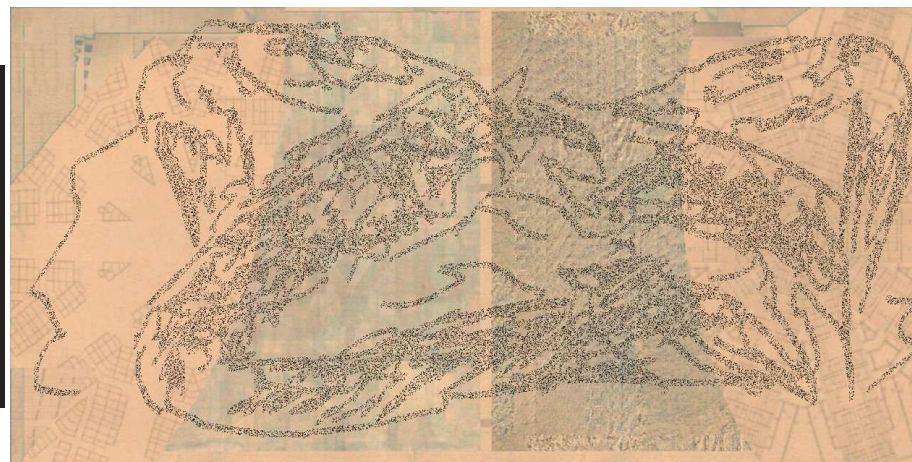
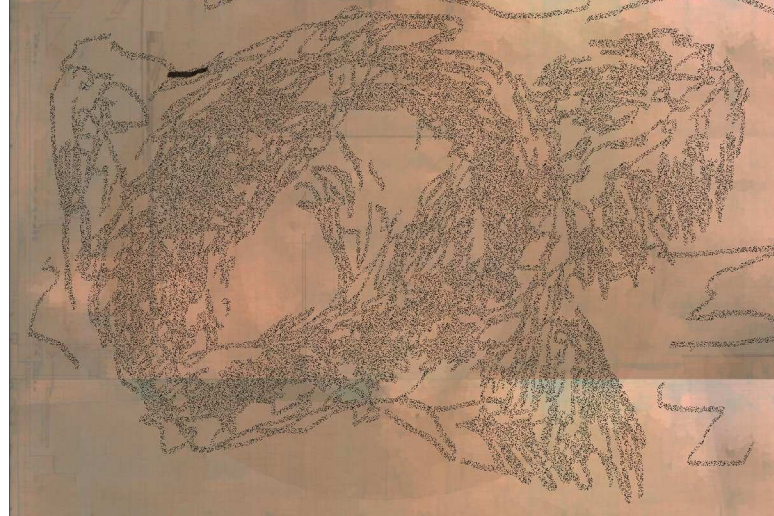




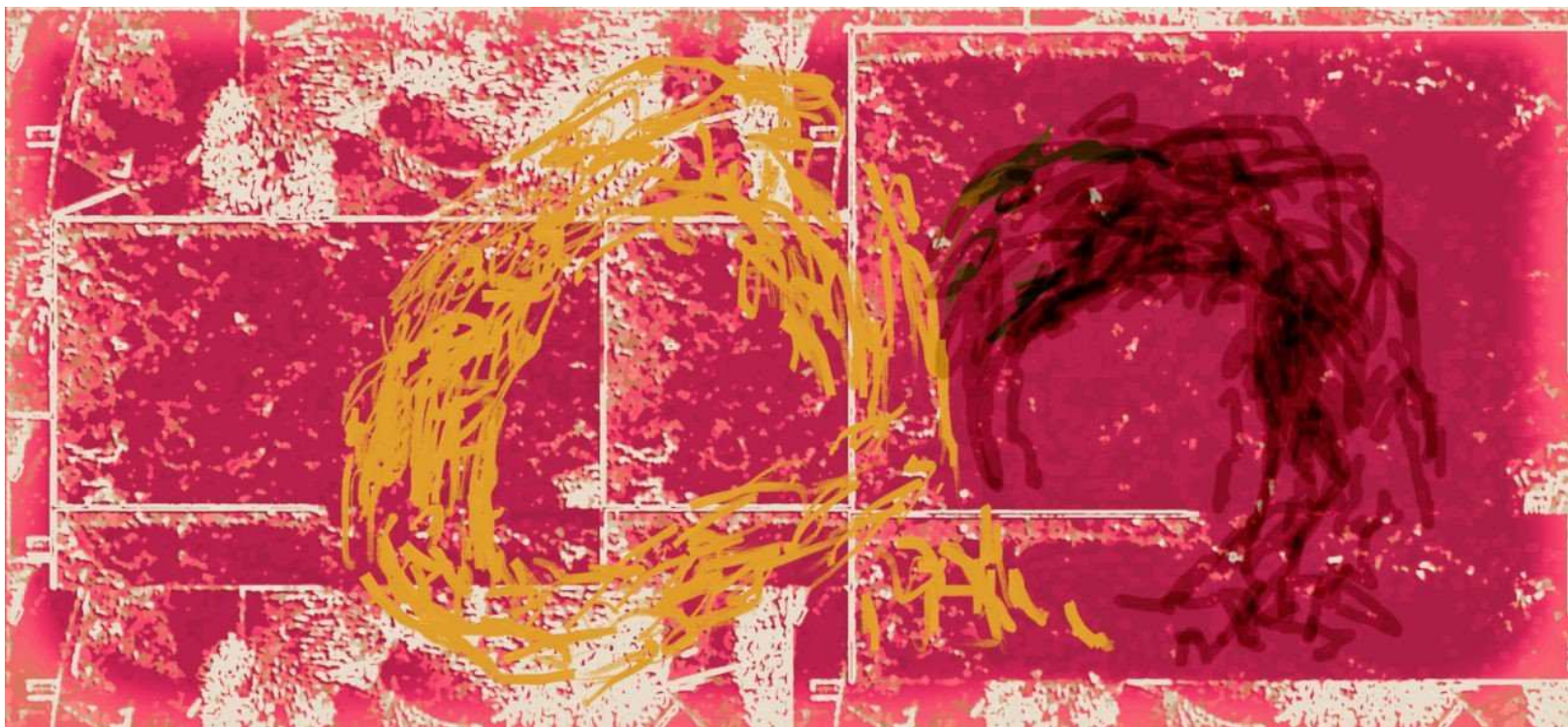


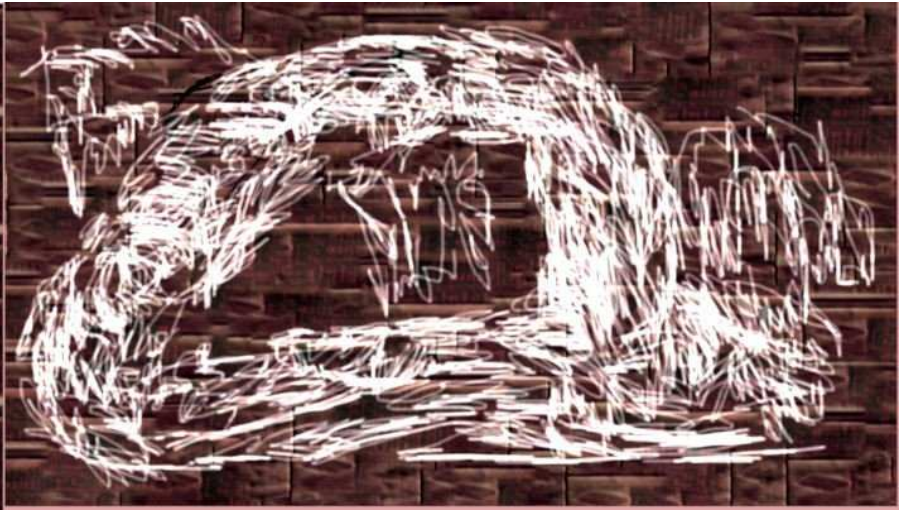




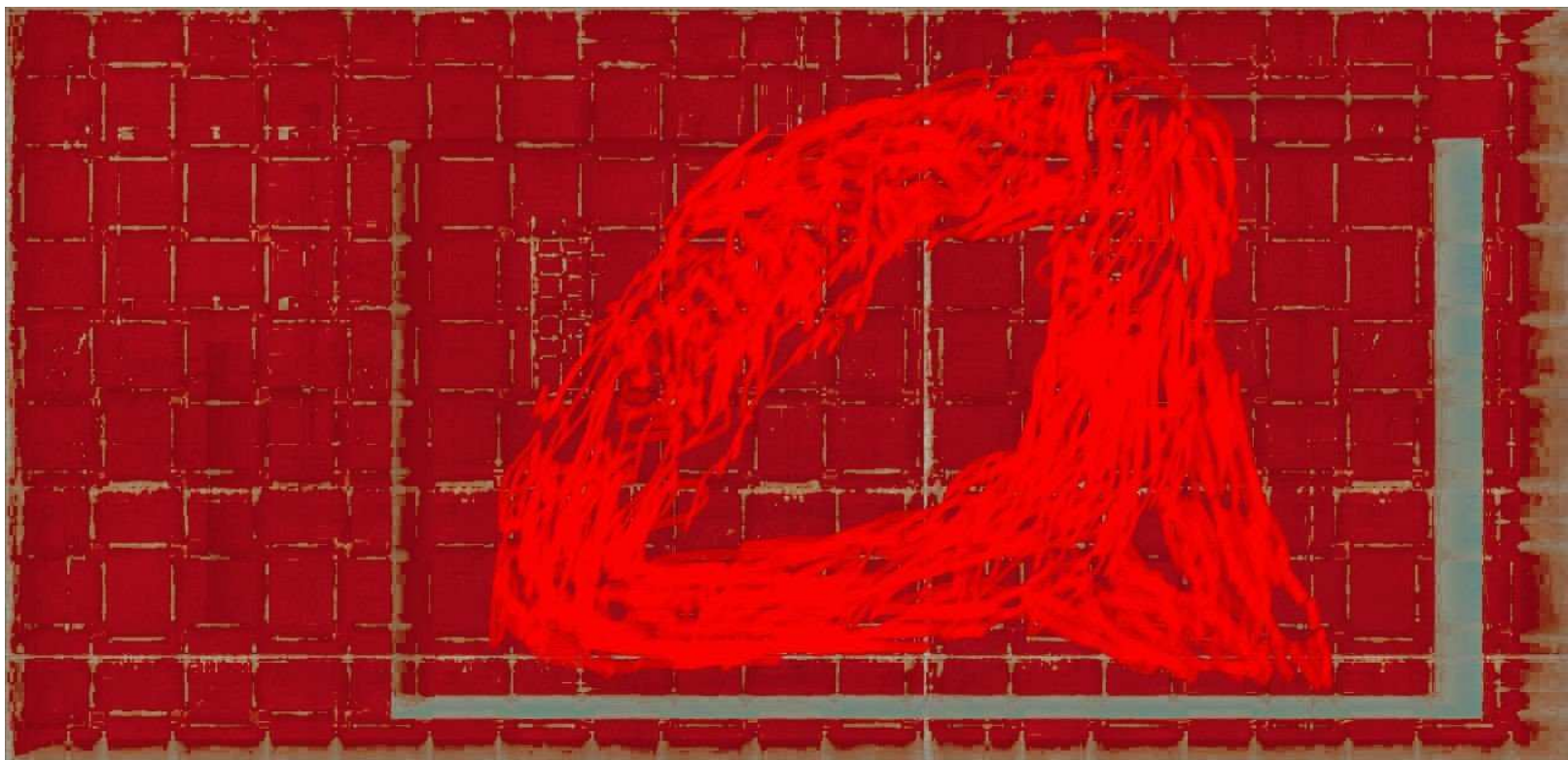


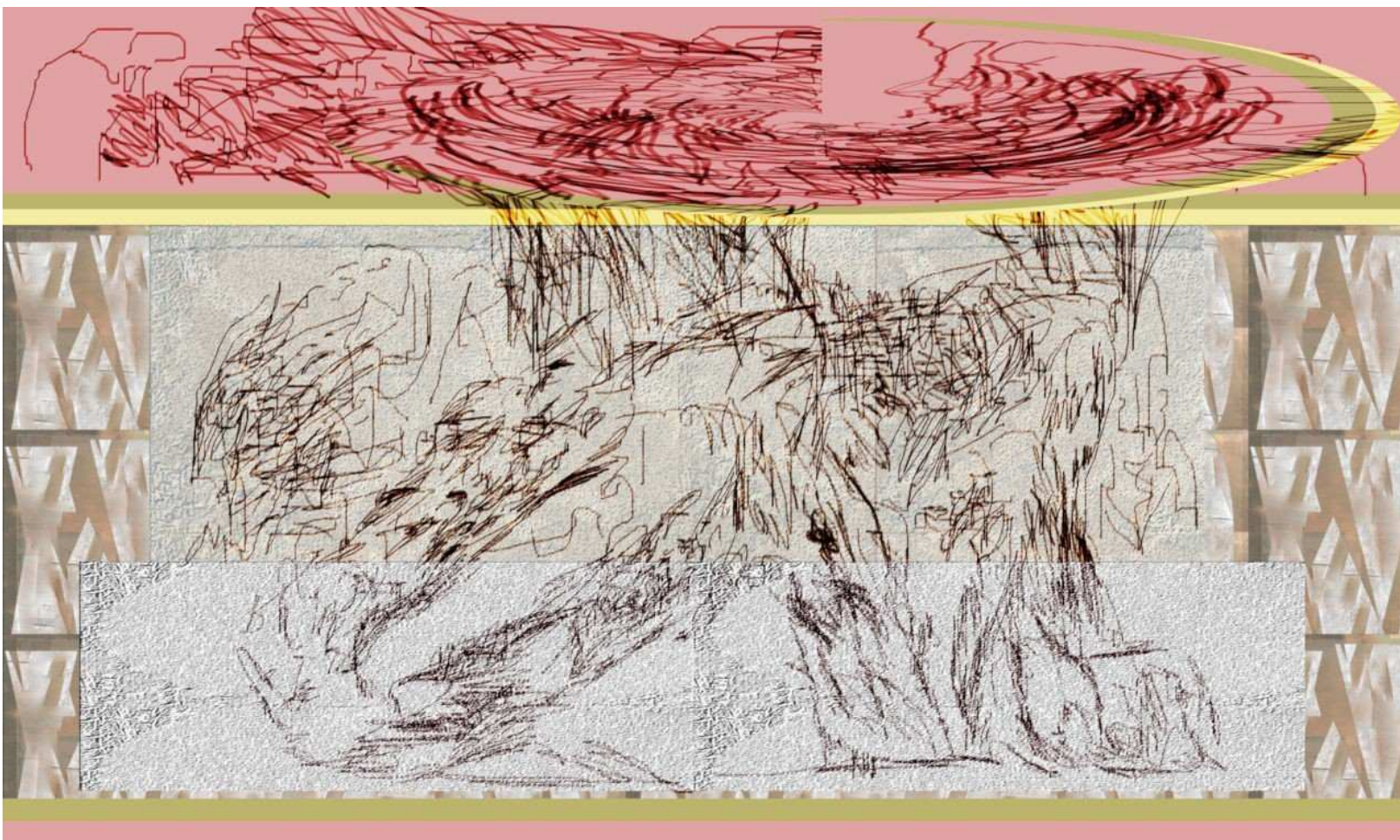


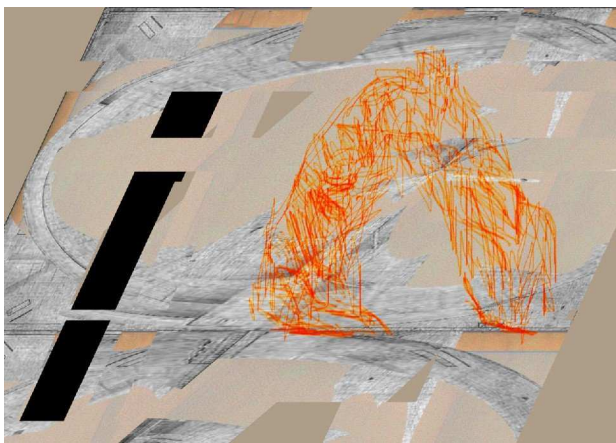
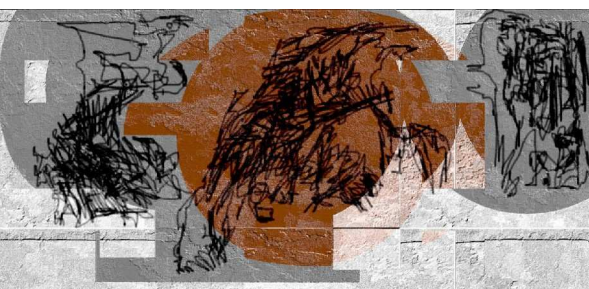
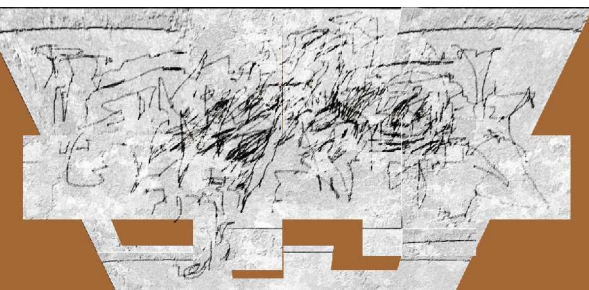








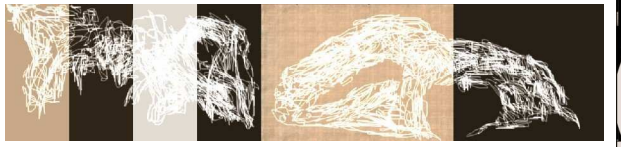
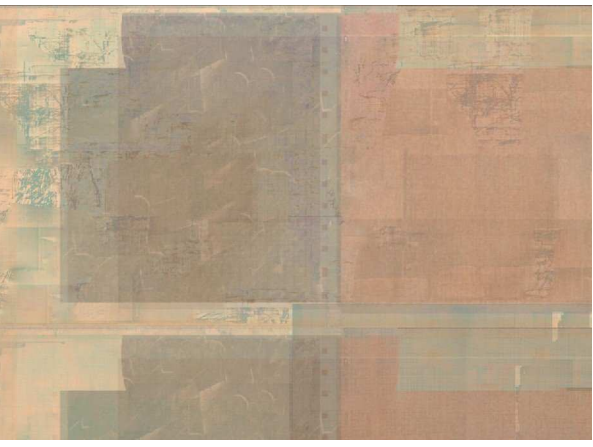
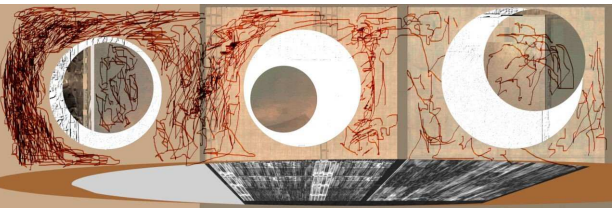
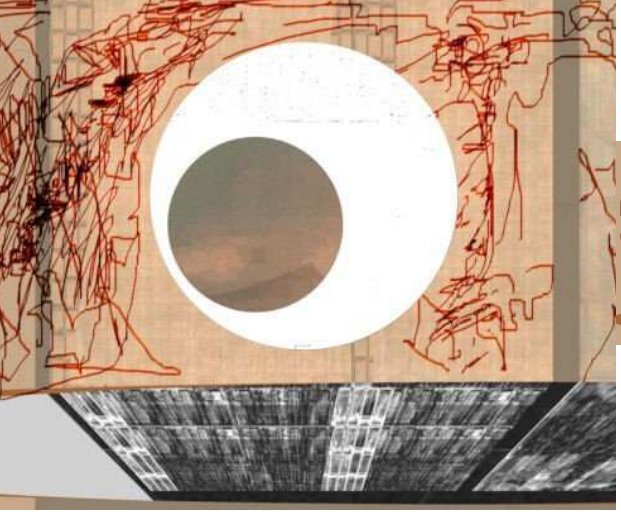
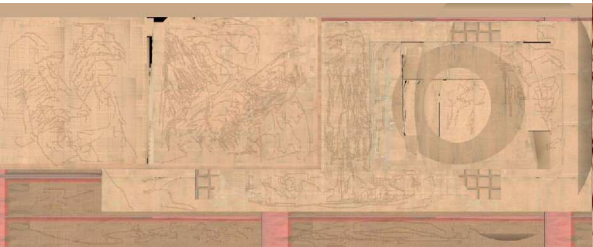


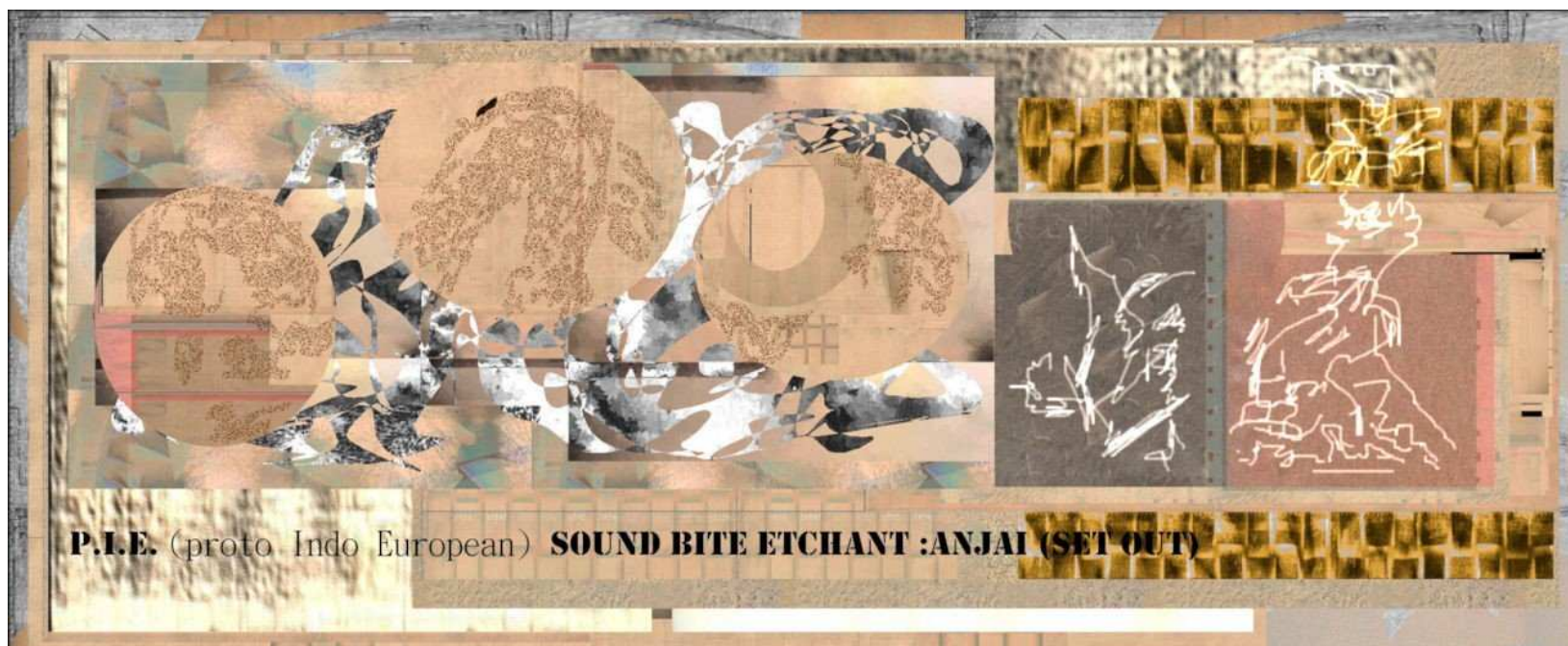






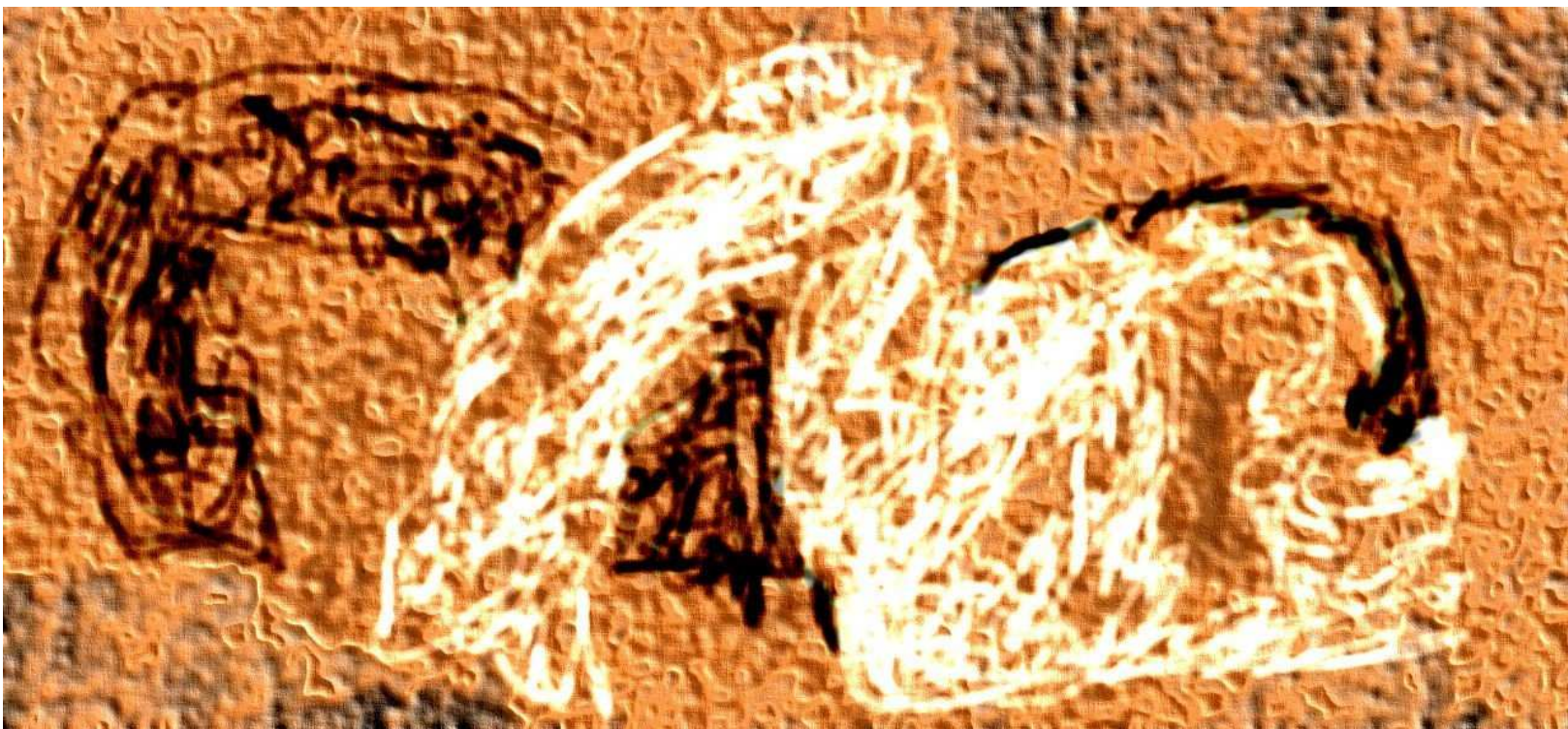






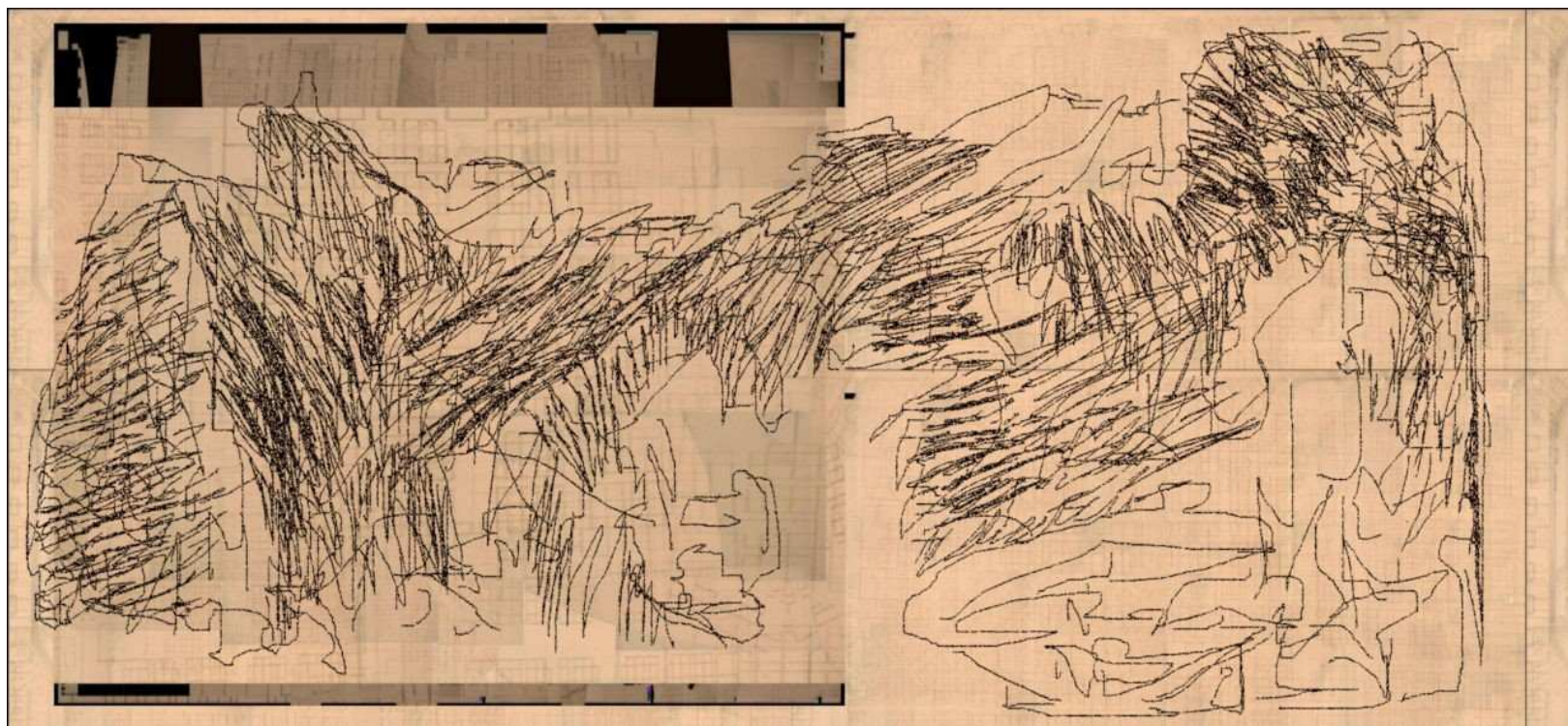
P.I.E. (proto Indo European) SOUND BITE ETCHANT :ANJAI (SET OUT)

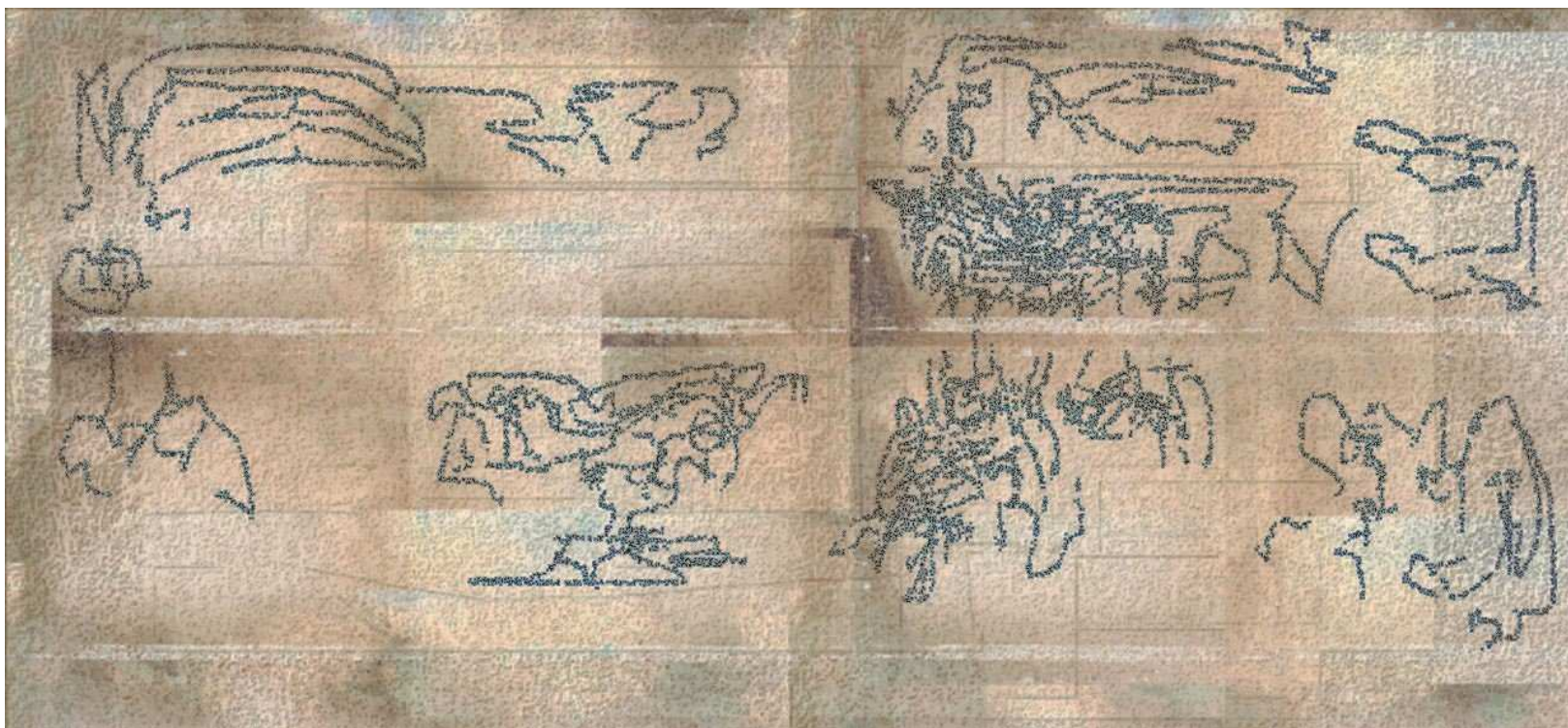


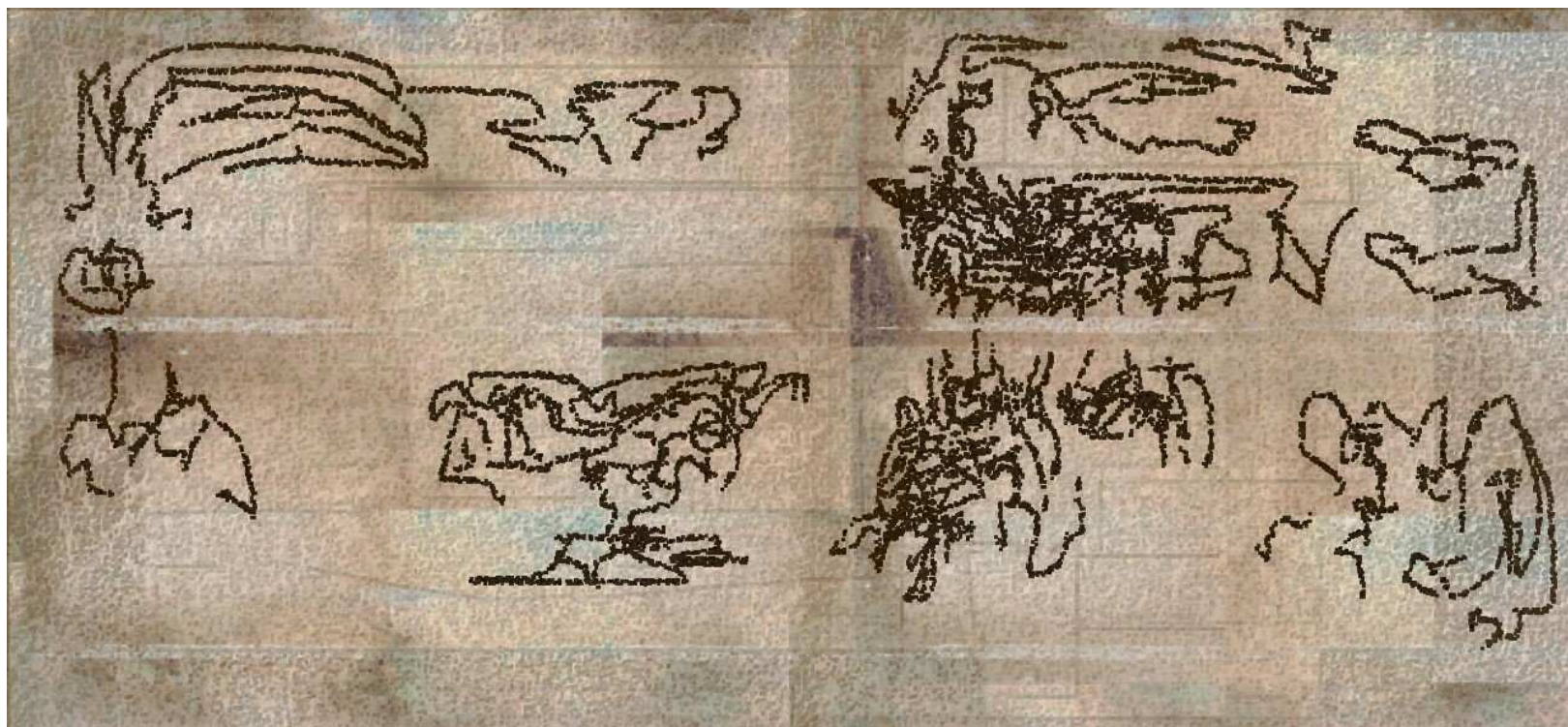


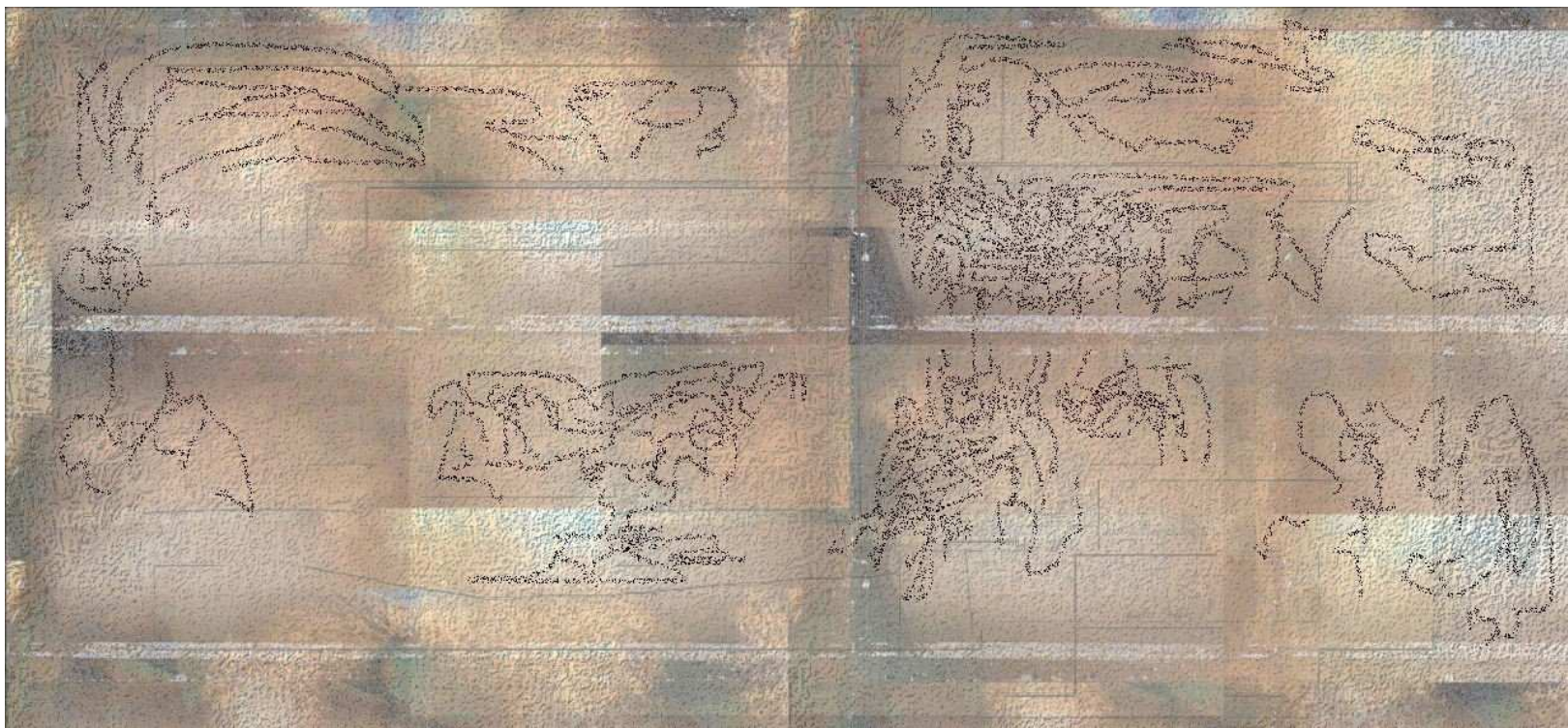


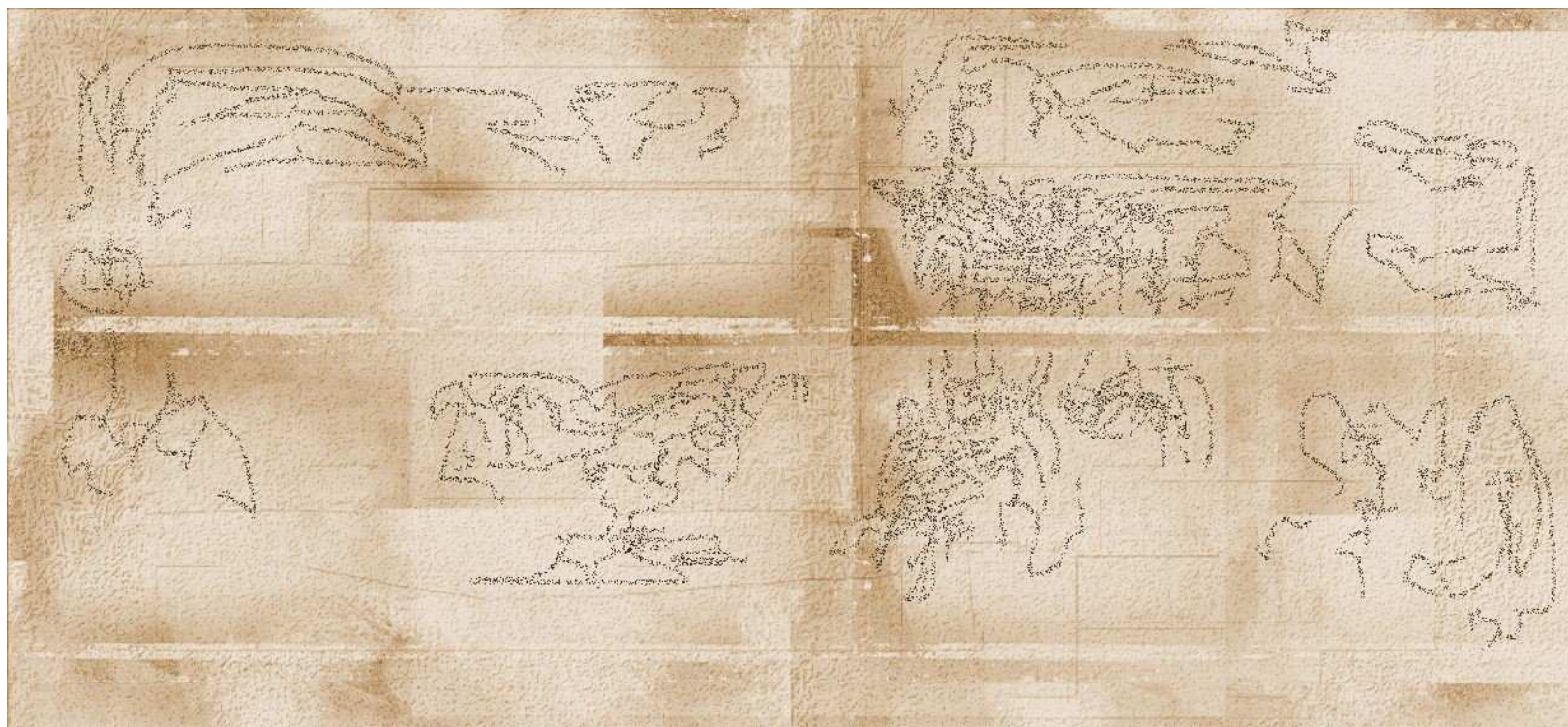




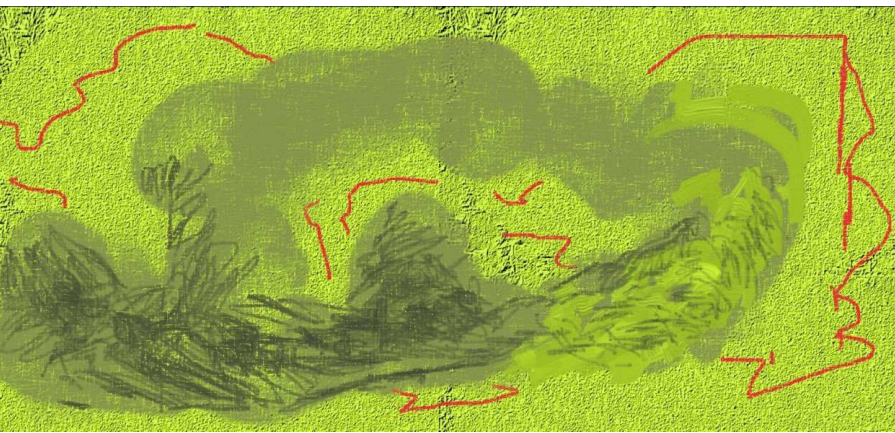
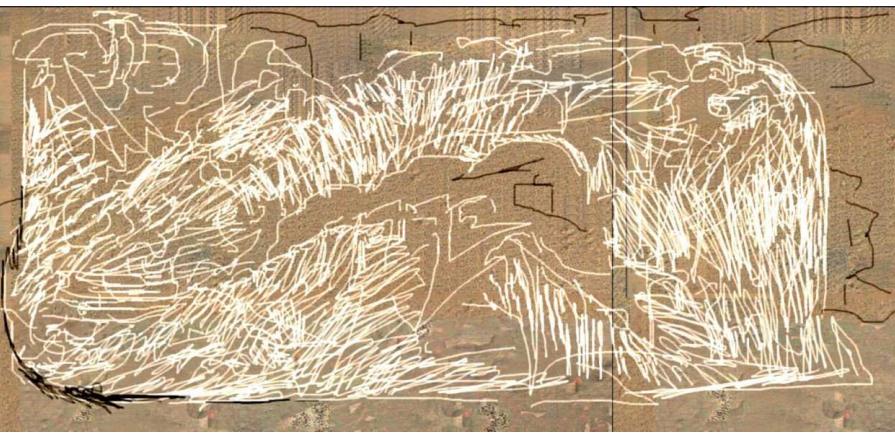






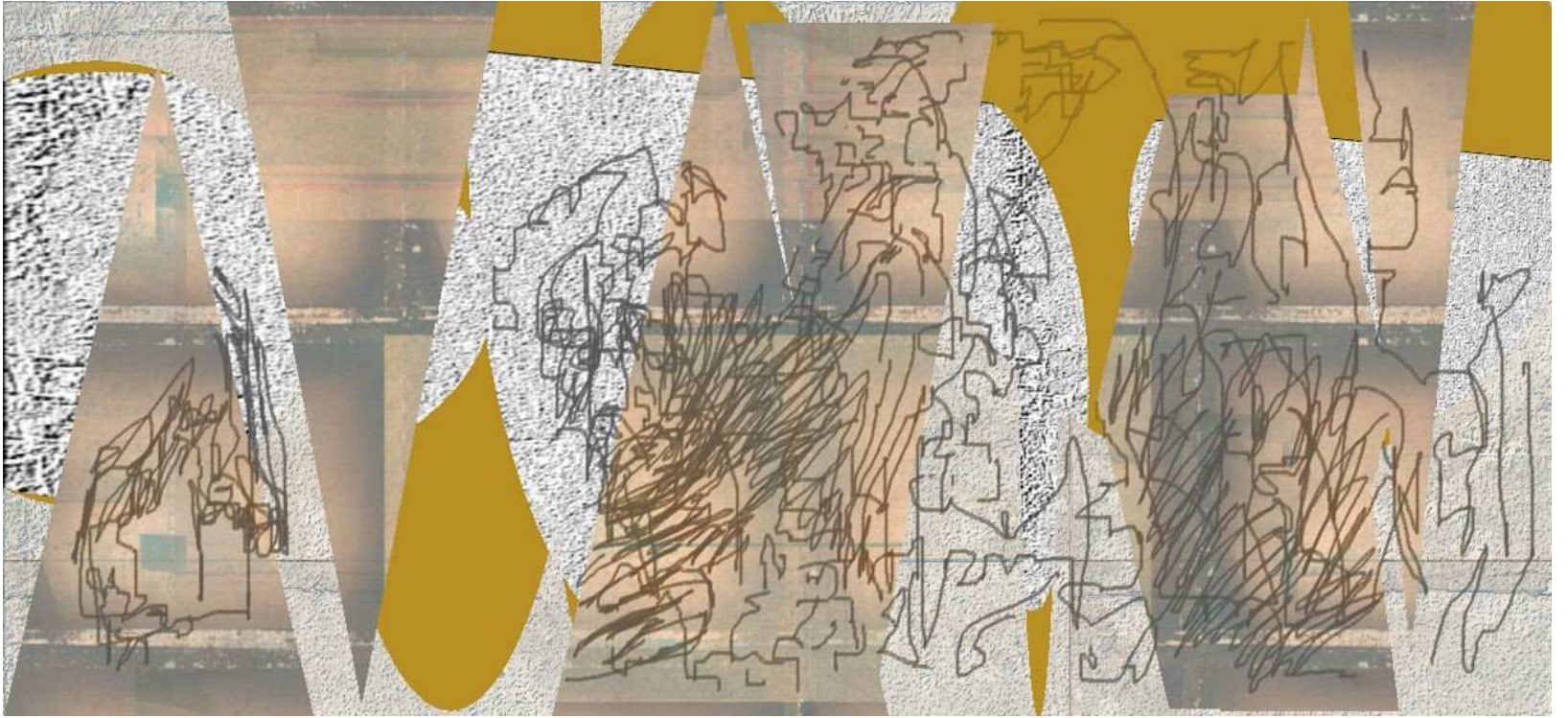




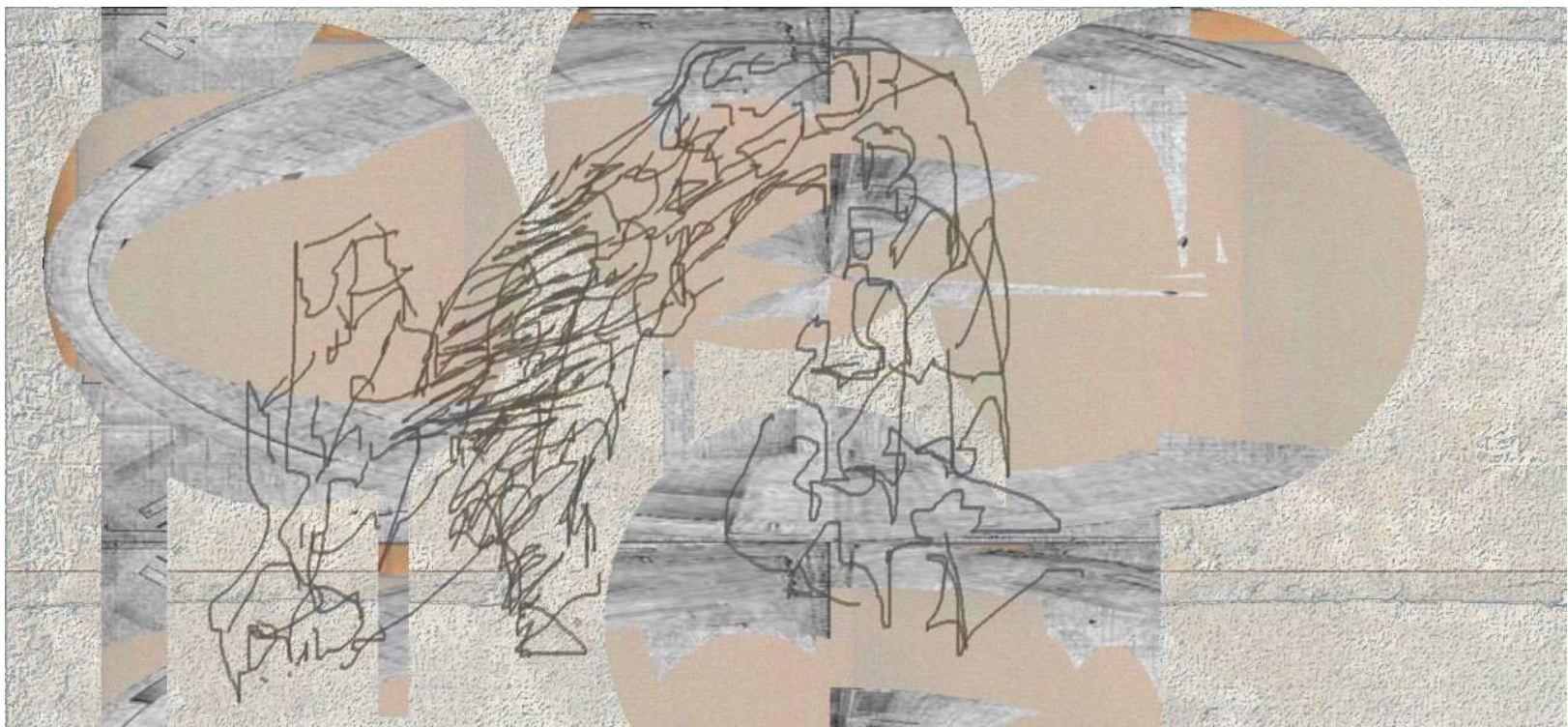








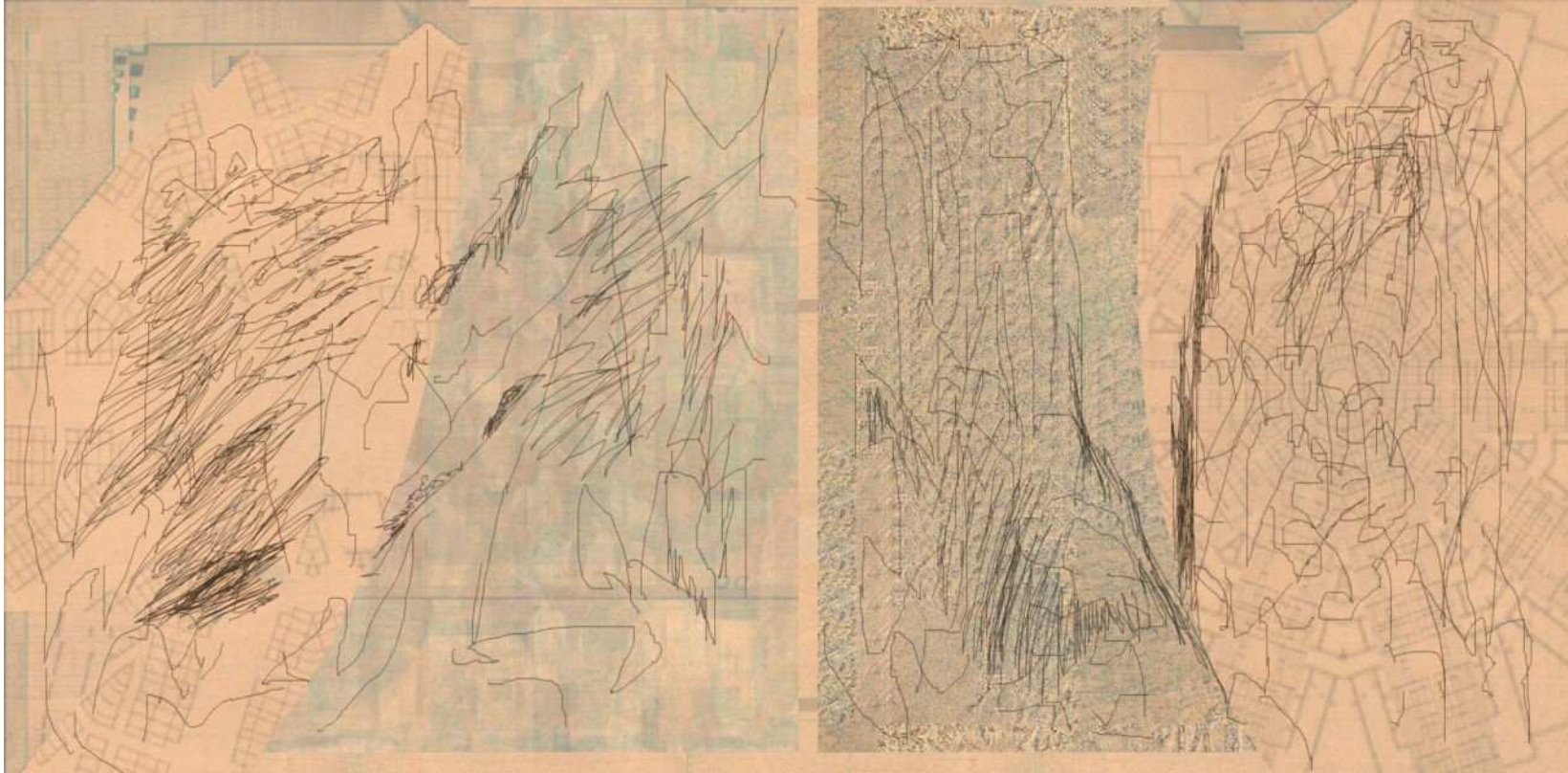






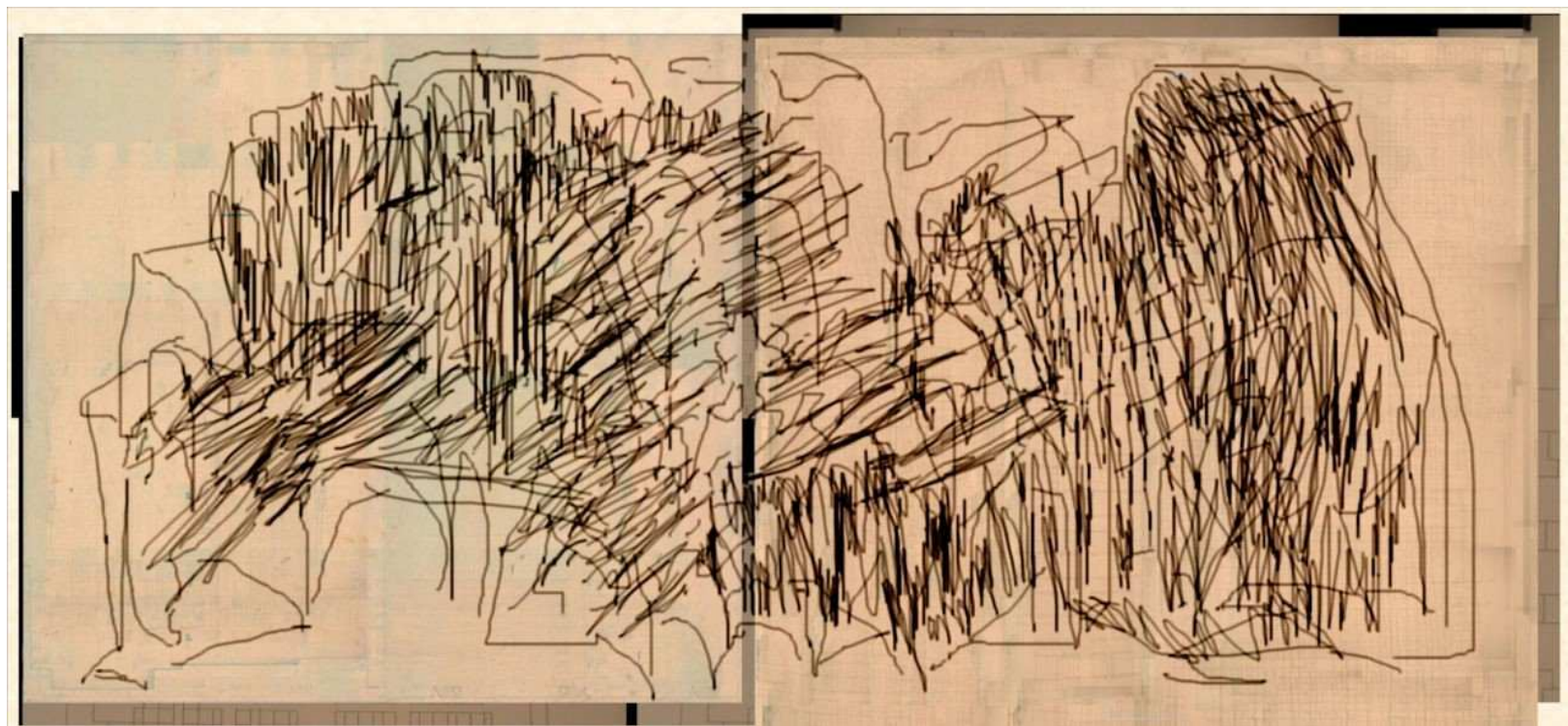








(citi = Sanskrit
for "aware")
City with a fresco
City within a fresco



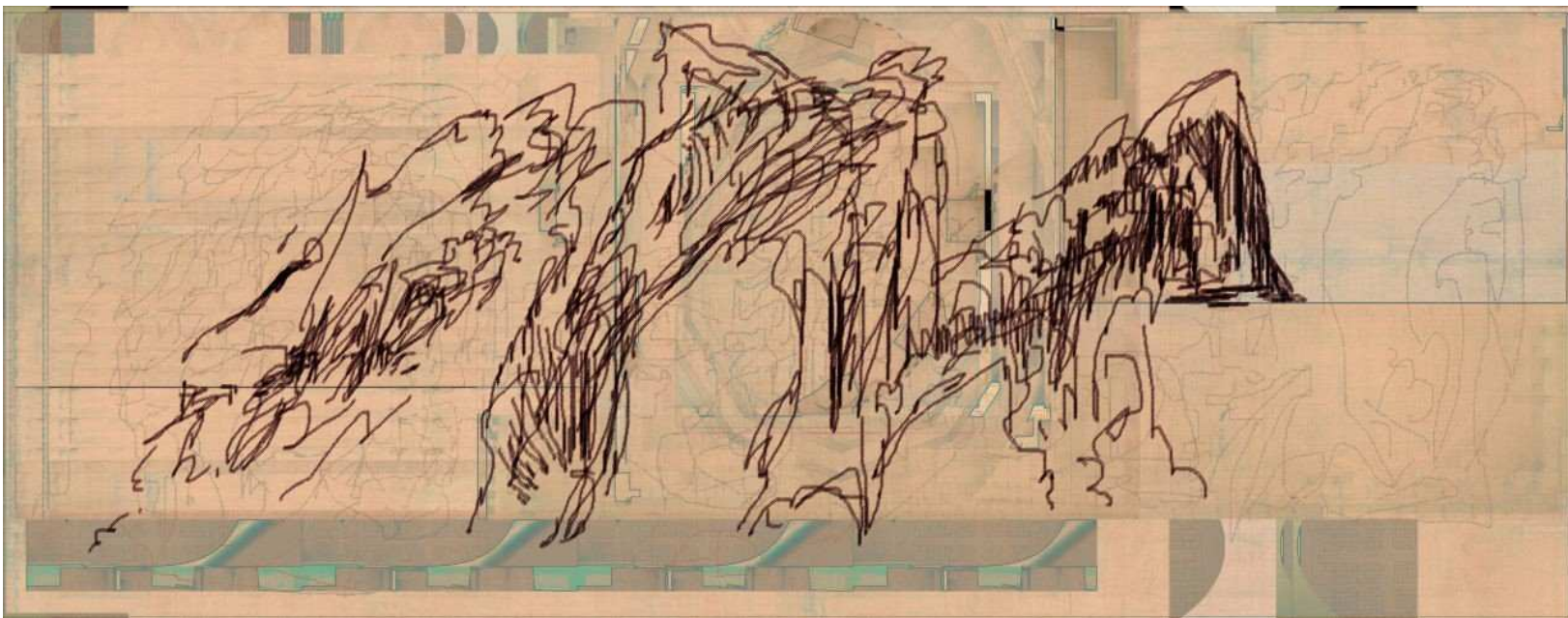


open and shut case

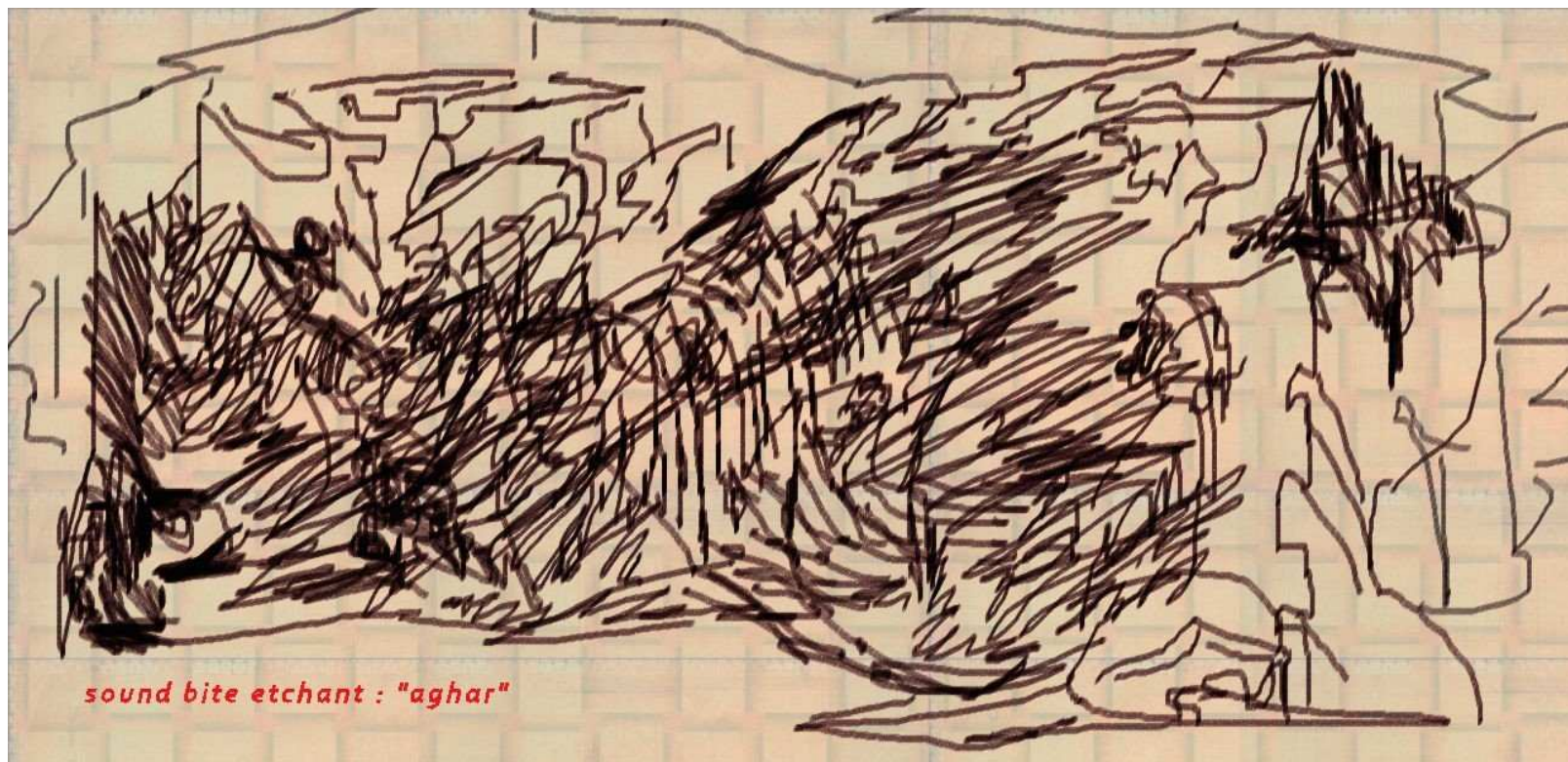




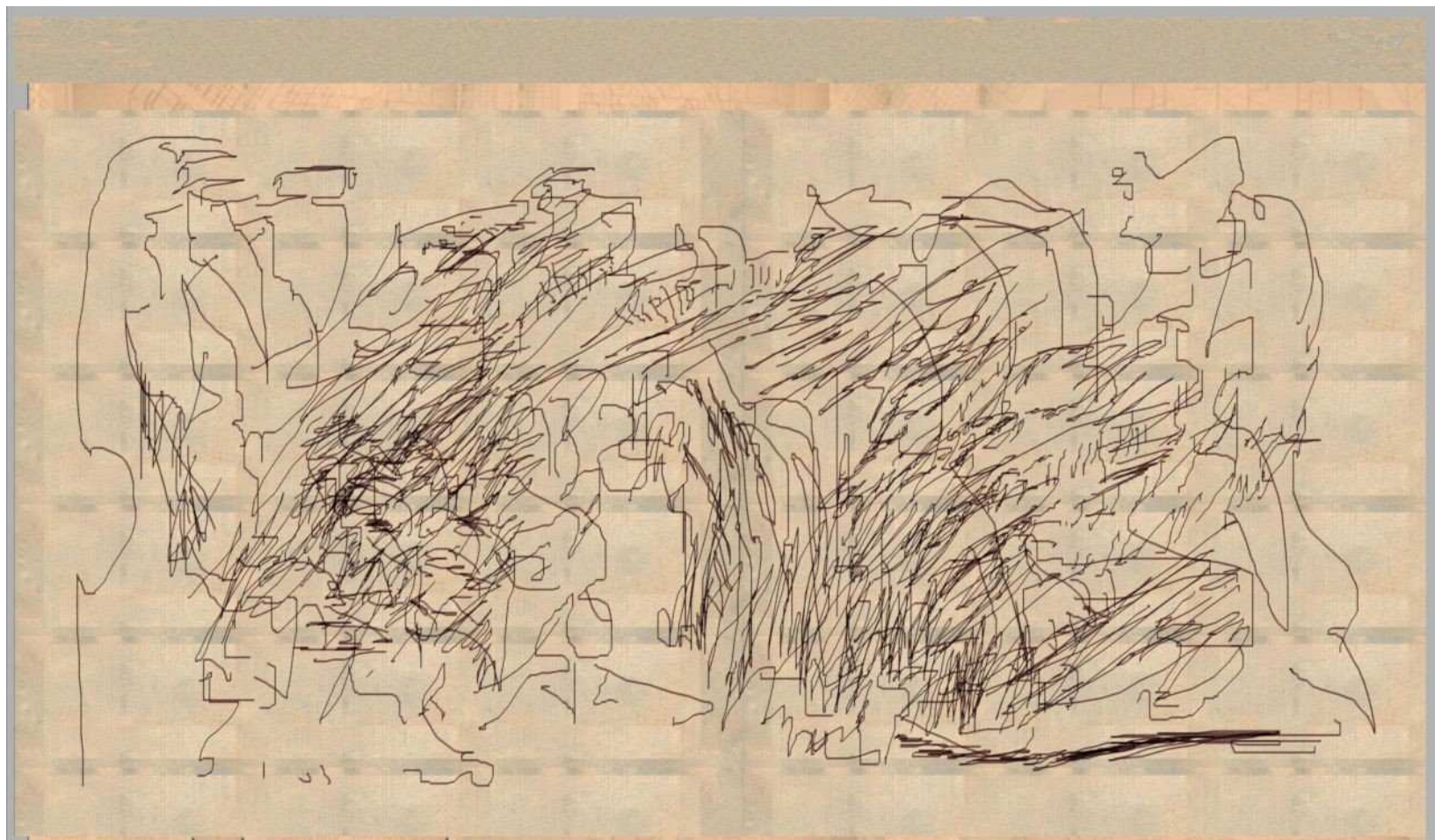


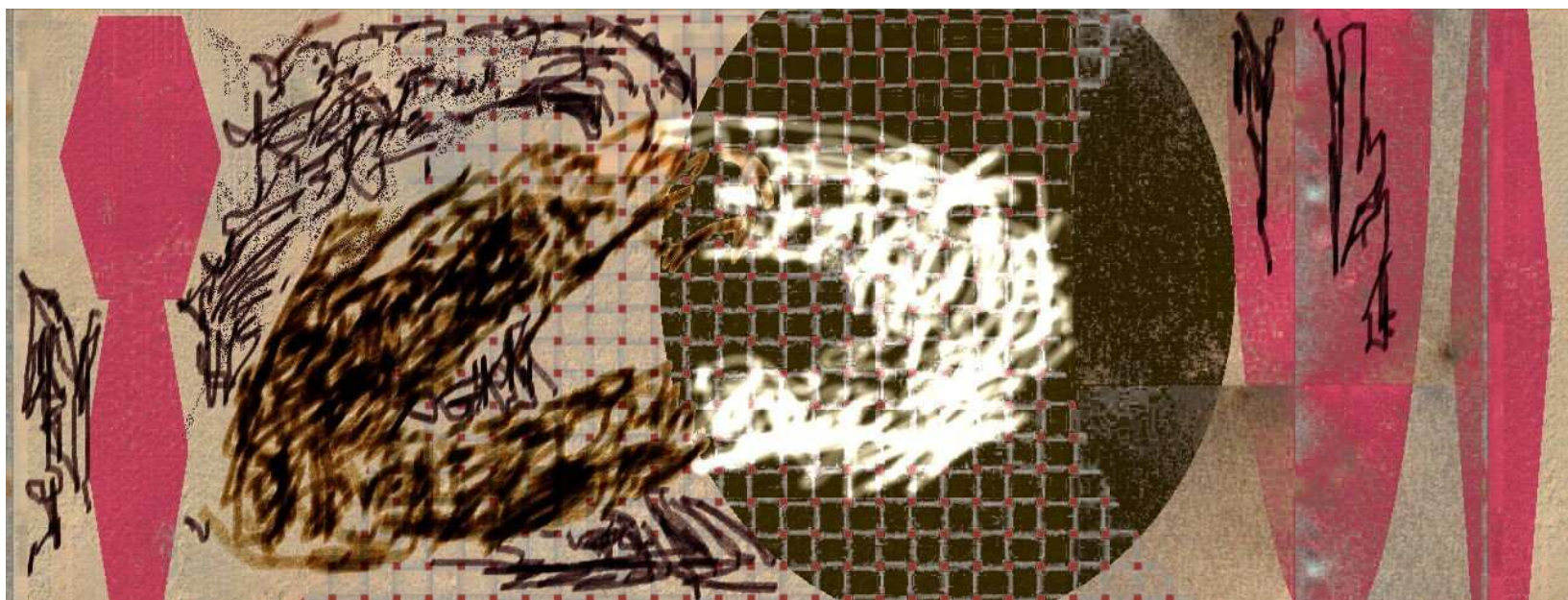






sound bite etchant : "aghar"

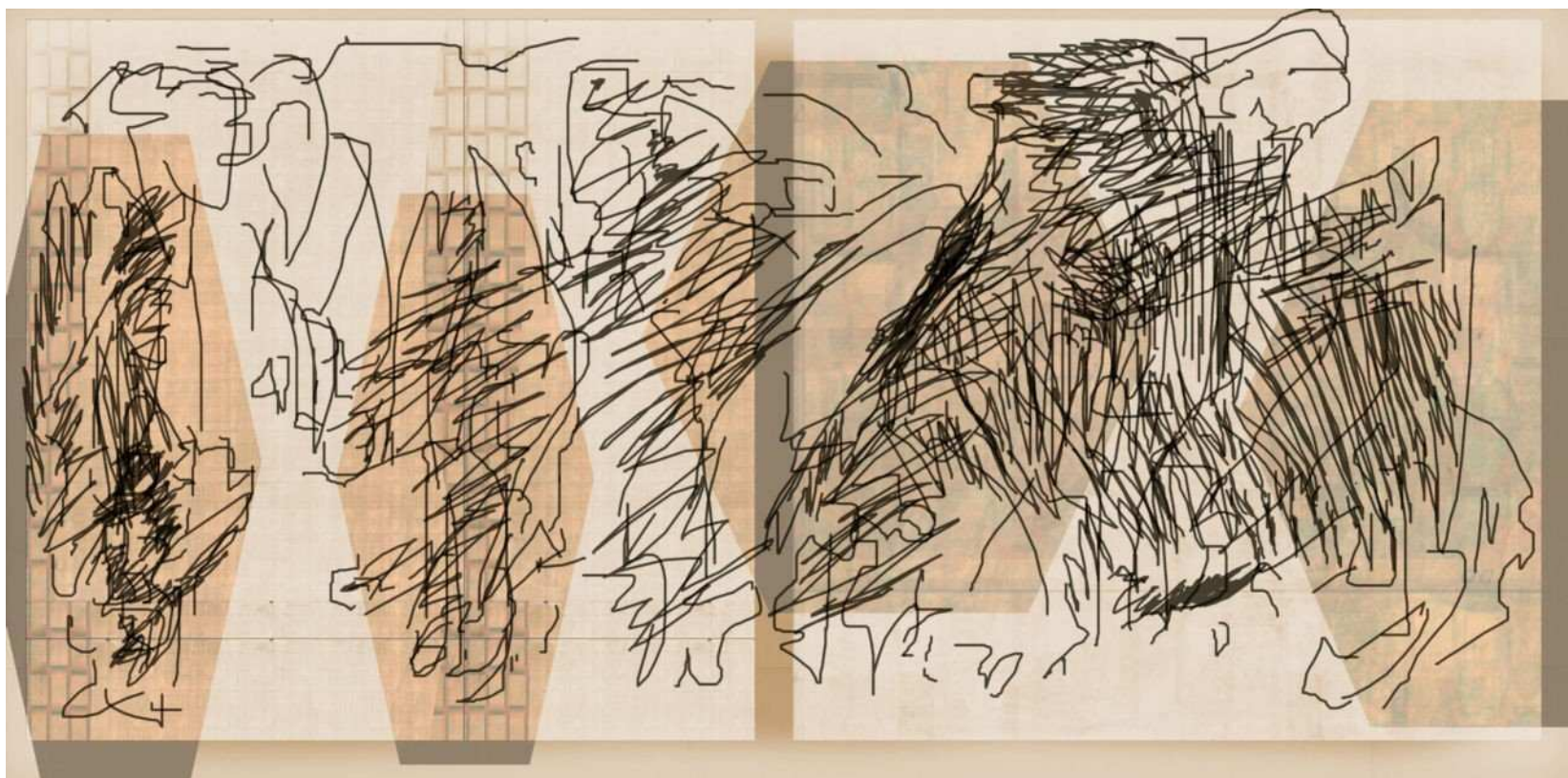


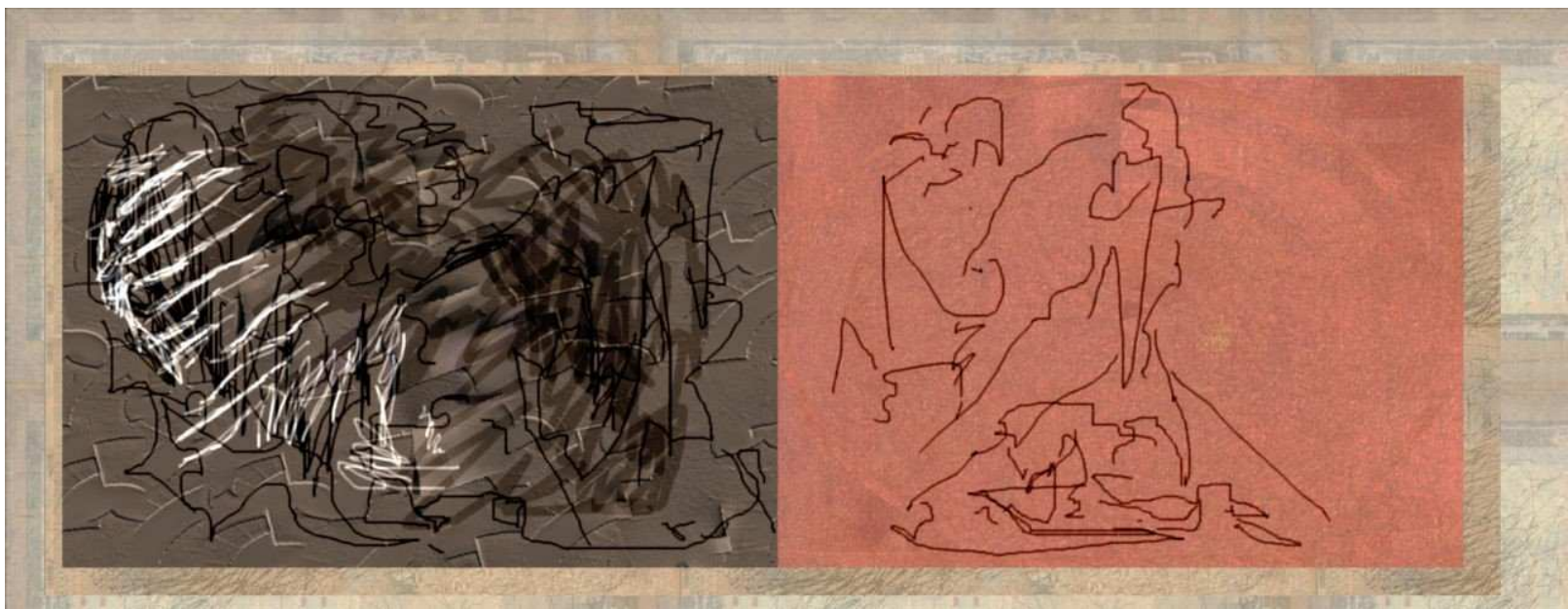


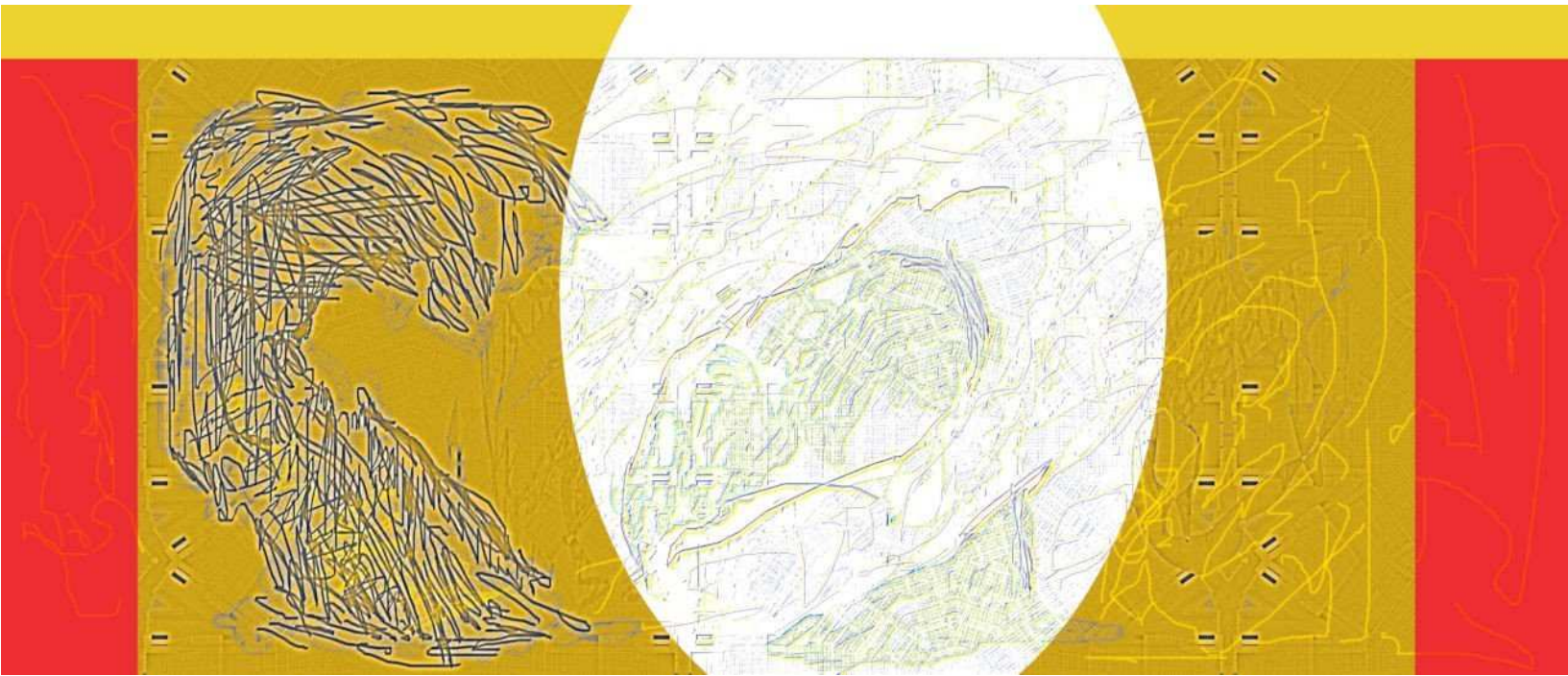


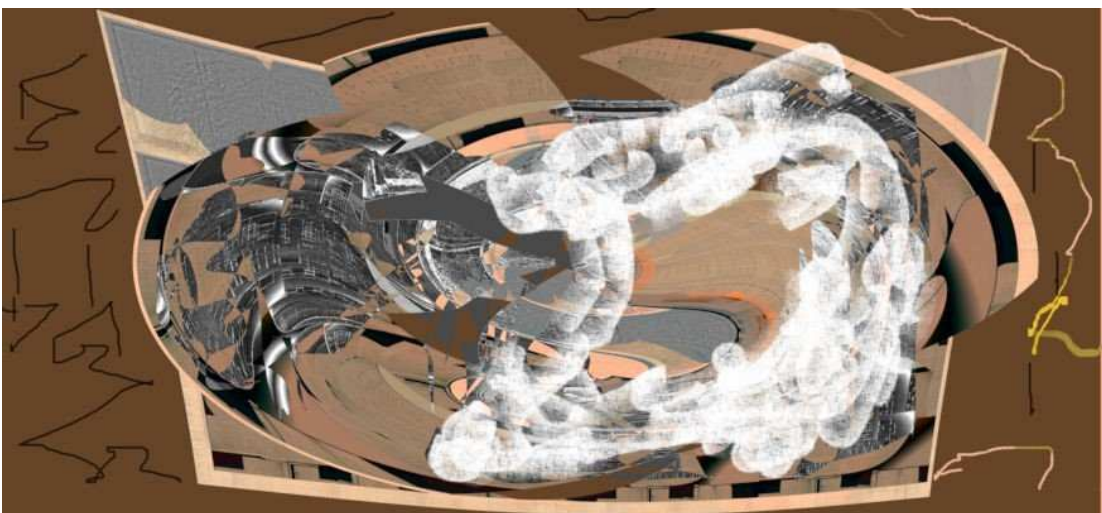


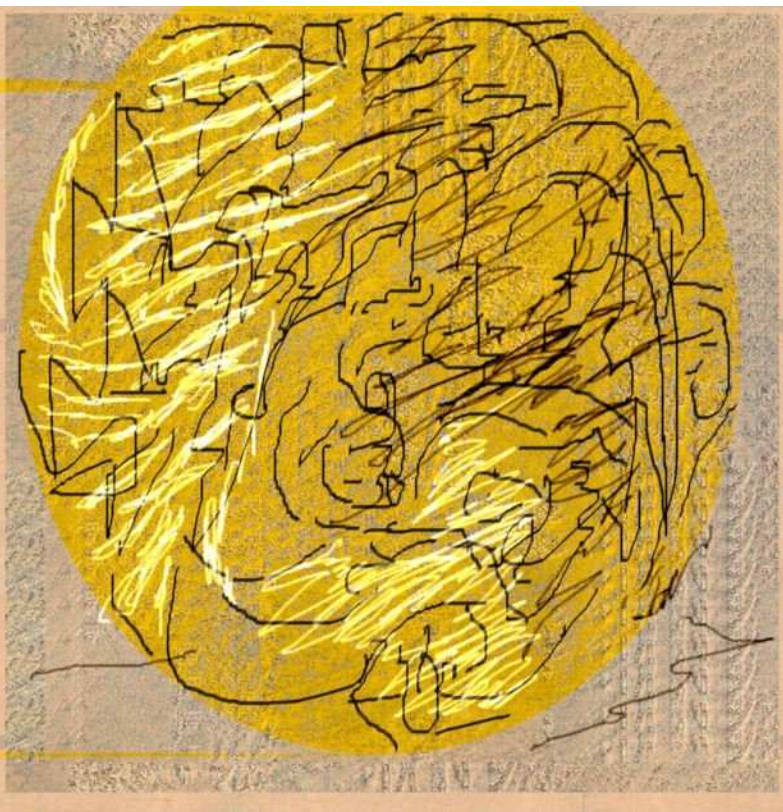
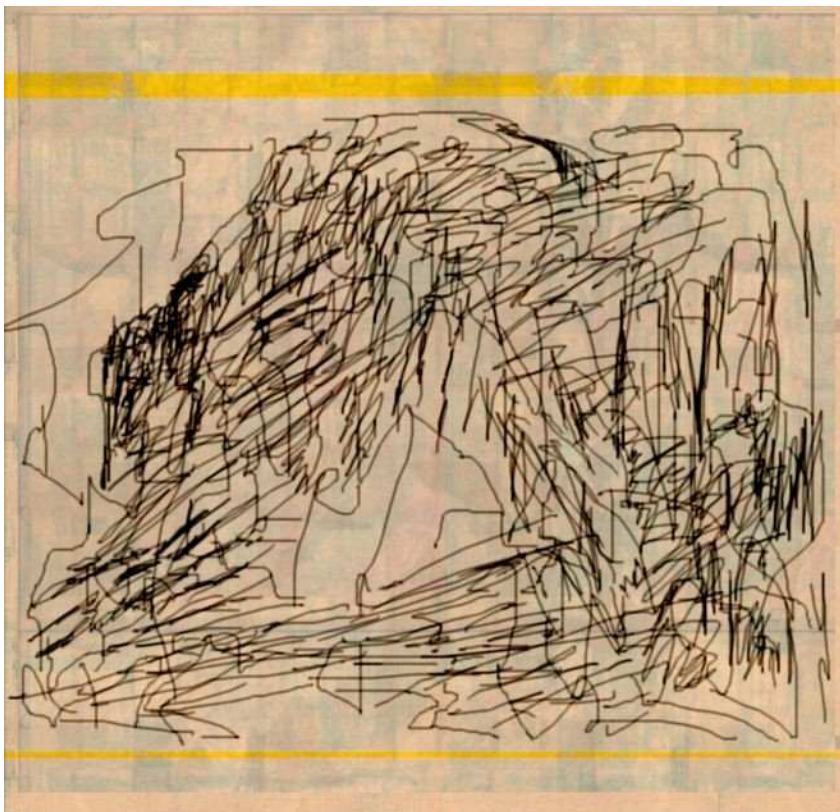


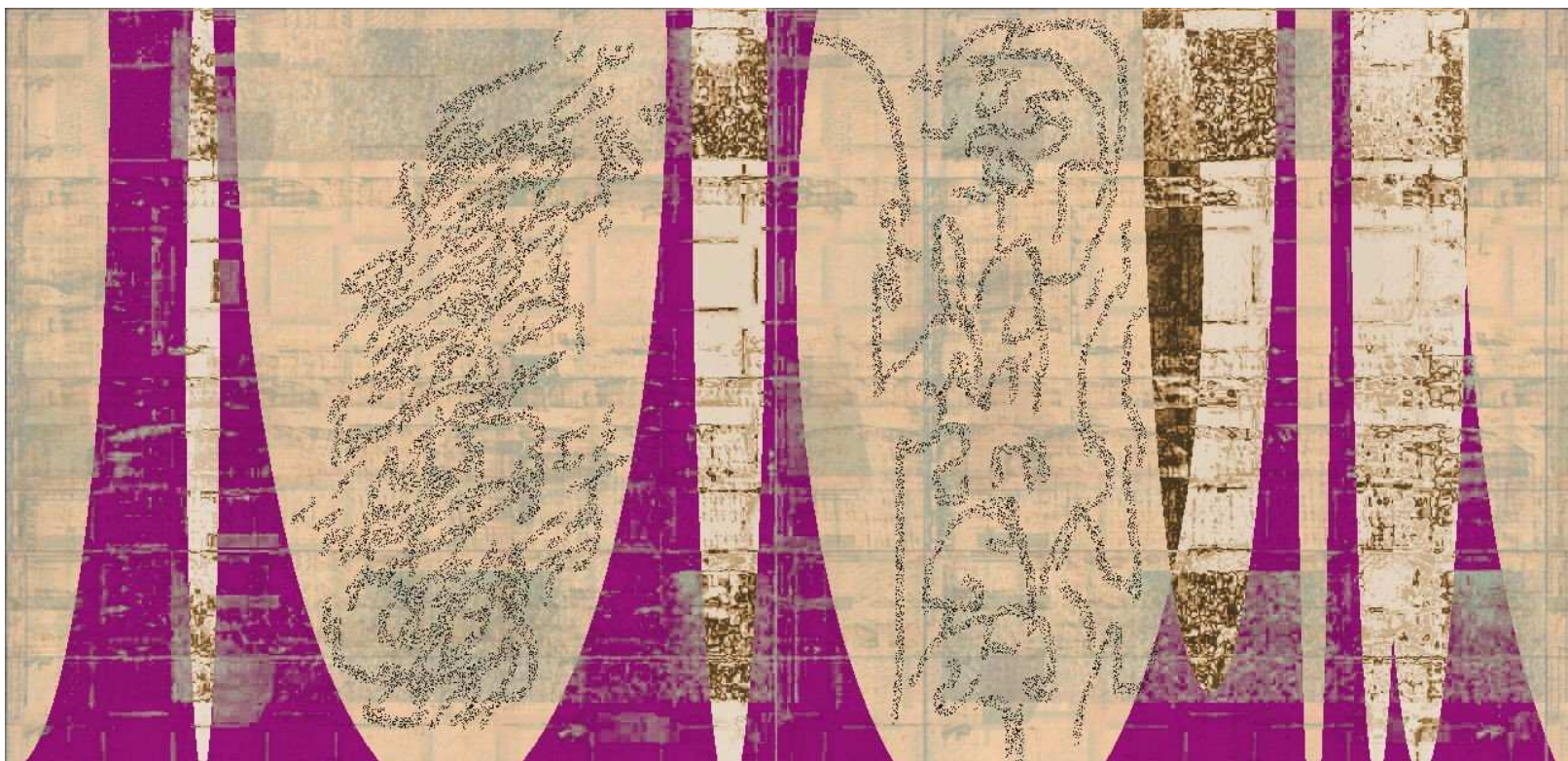


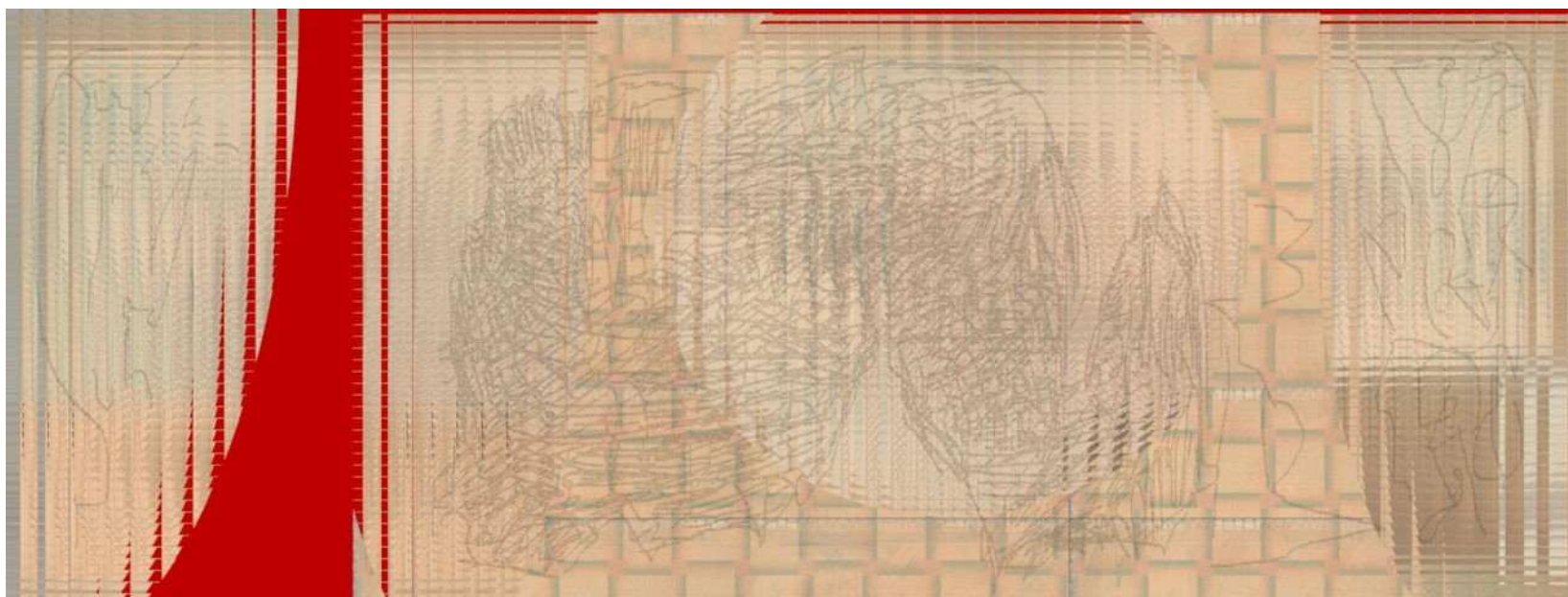


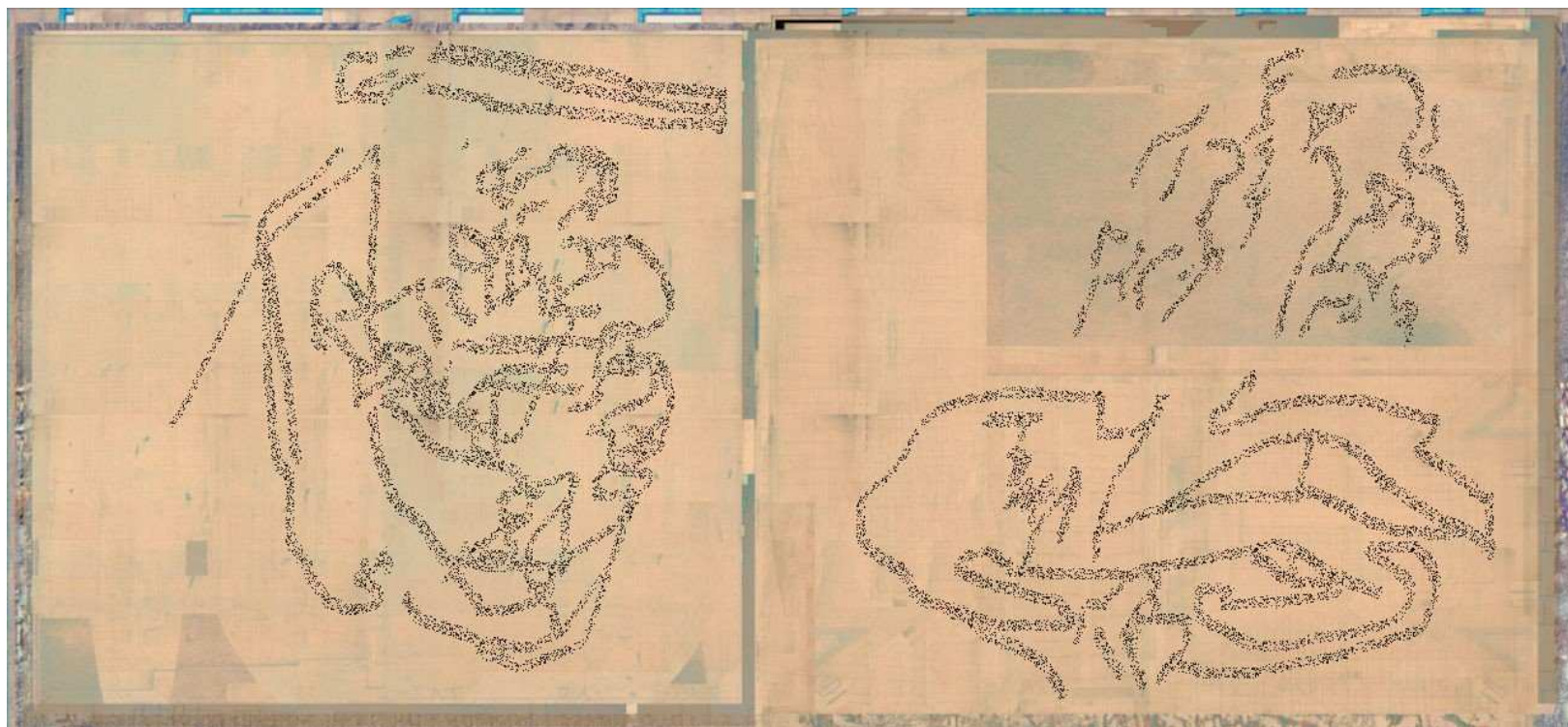


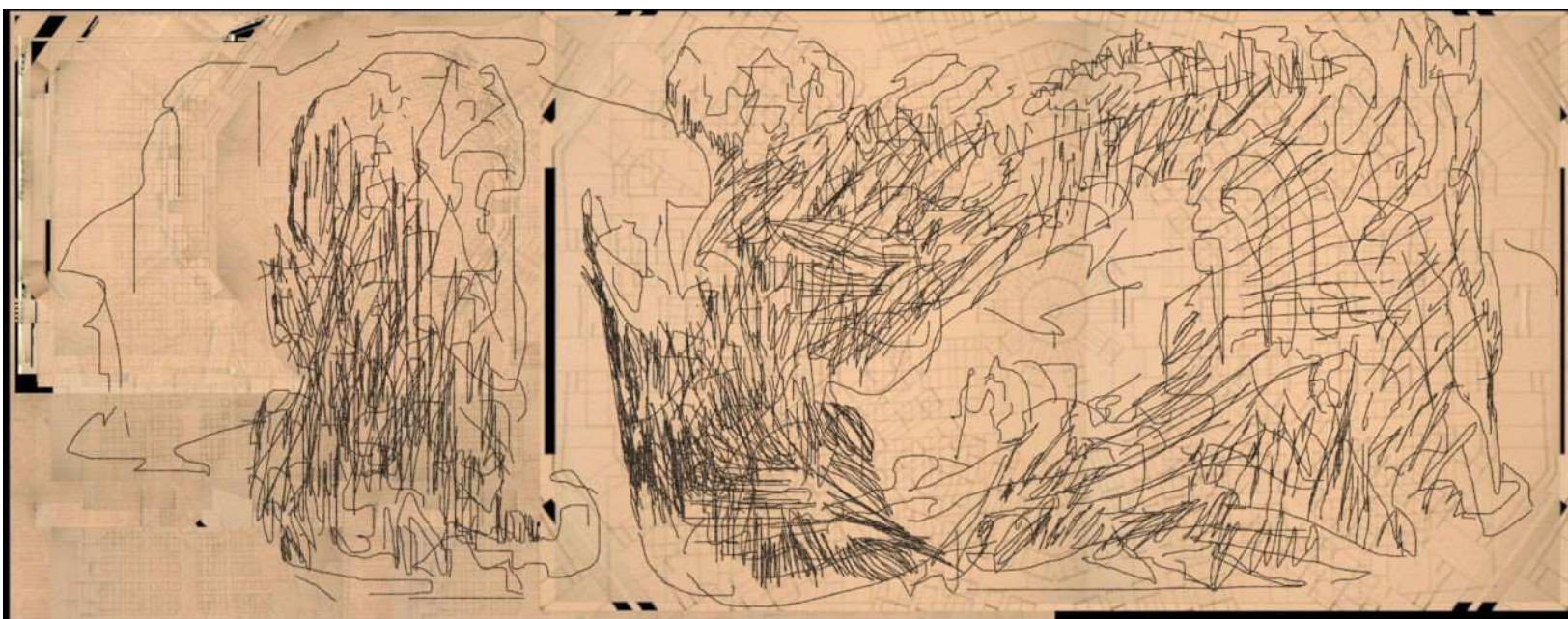


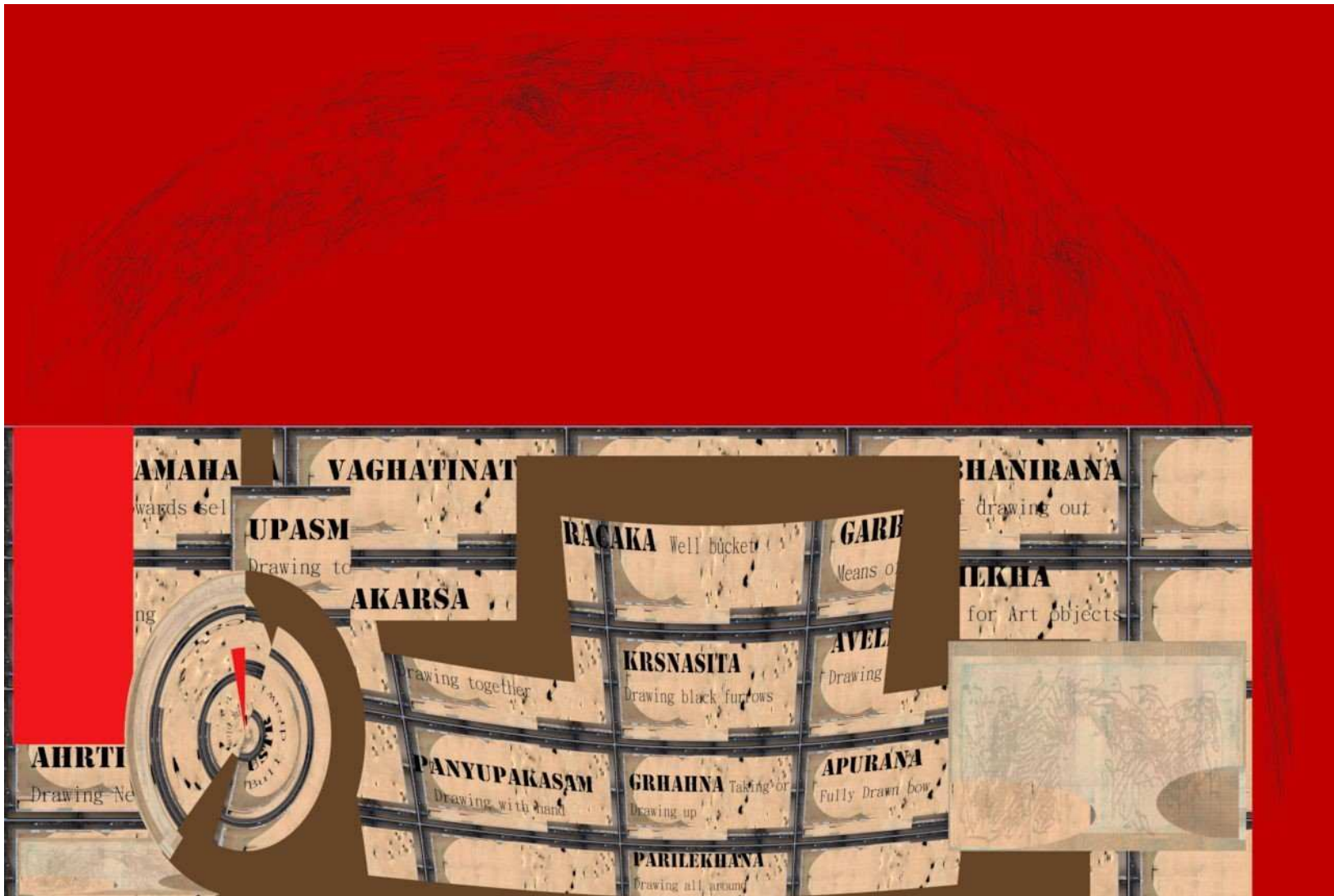


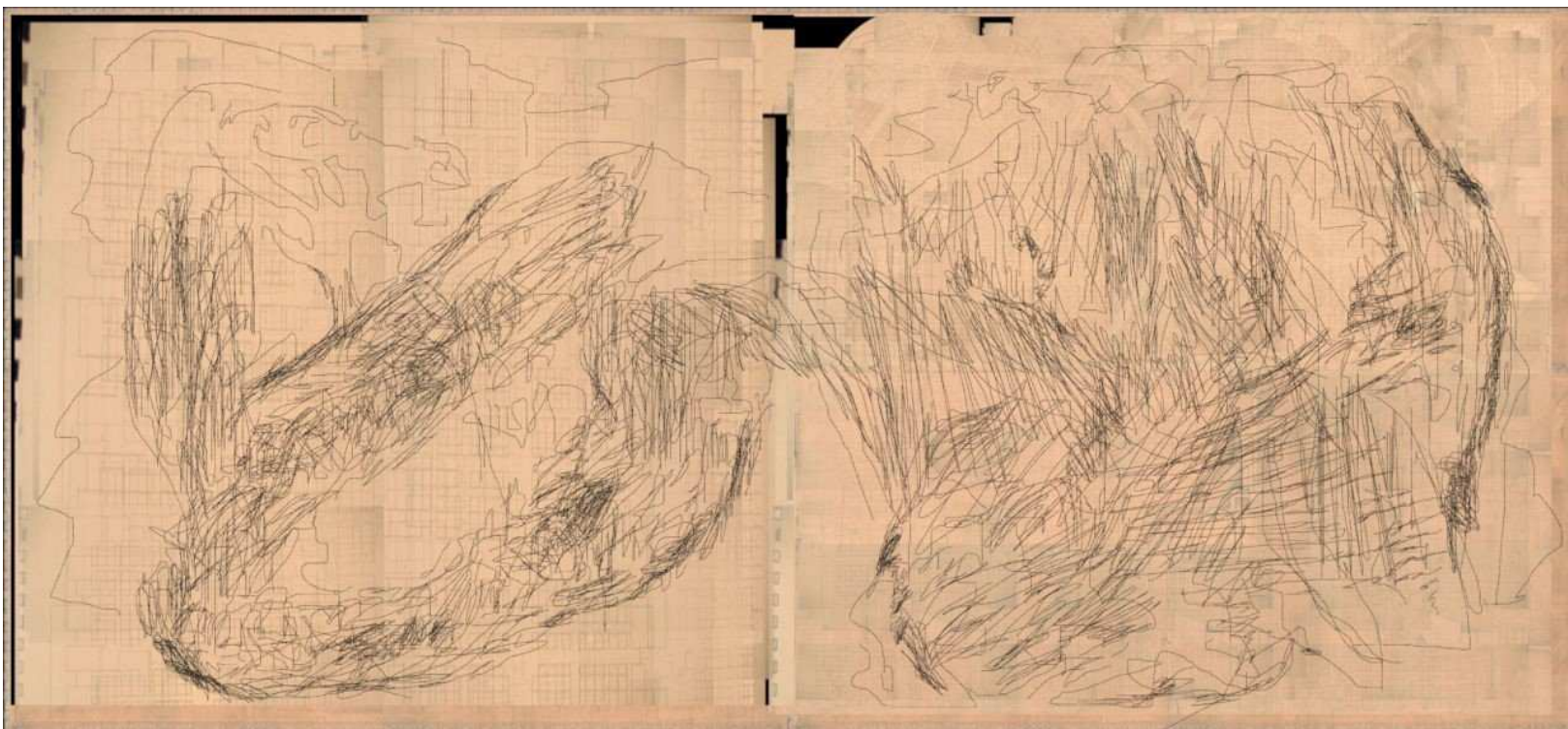


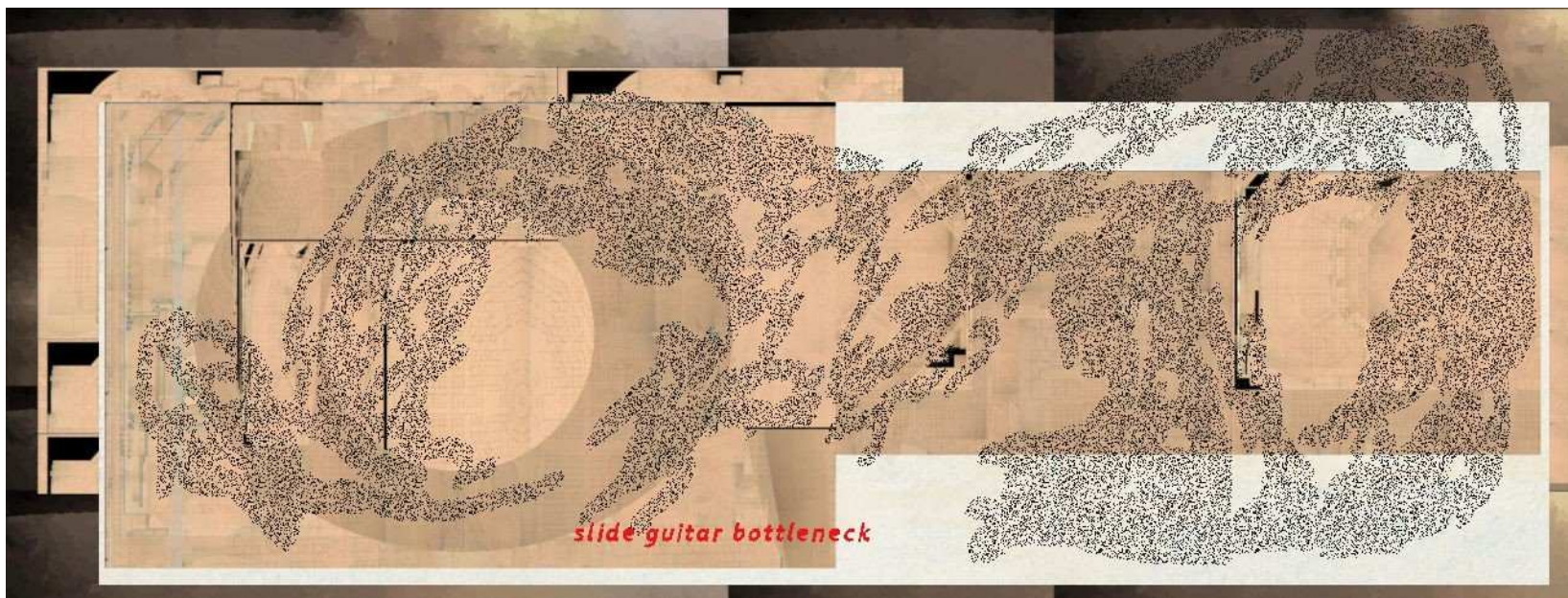












Sanskrit post sans script

UPASMAMAHANA Drawing towards self.	VAGHATINATRACAKA Well bucket	GARBHANIRANA Means of drawing out
USTR Bull drawing plow	SAMAKARSA Drawing together	KRSNASITA Drawing black furrows
AVELILKHA Drawing for Art objects	GRHAHNA Taking' or	APURANA Fully Drawn bow
AHRTI Drawing Near	PANYUPAKASAM Drawing with hand	PARILEKHANA Drawing all around

restored textless bottleneck

SAMAKARSA

Drawing together

KBSNASITA

Drawing black furrows

PANYUPAKASAM

Drawing with hand

GRHAENA Taking on

Drawing up

UPASMAMAHANA

Drawing towards self,

VAGHATINATRACAKA Well bucket

GARBHANIRANA

Means of drawing out

USTR

Bull drawing plow

SAMAKARSA

Drawing together

KRSNASITA

Drawing black furrows

AVELILKHA

Drawing for Art objects

AHRTI

Drawing Near

PANYUPAKASAM

Drawing with hand

GRHAHNA Taking or

Drawing up

APURANA

Fully Drawn bow

PARILEKHANA

Drawing all around



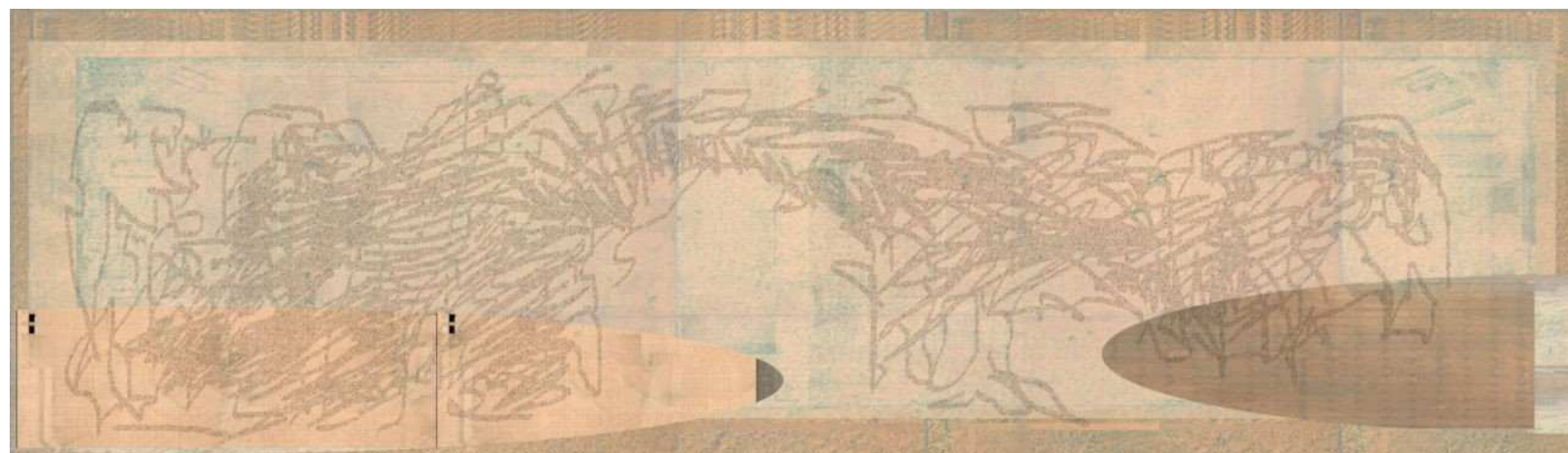


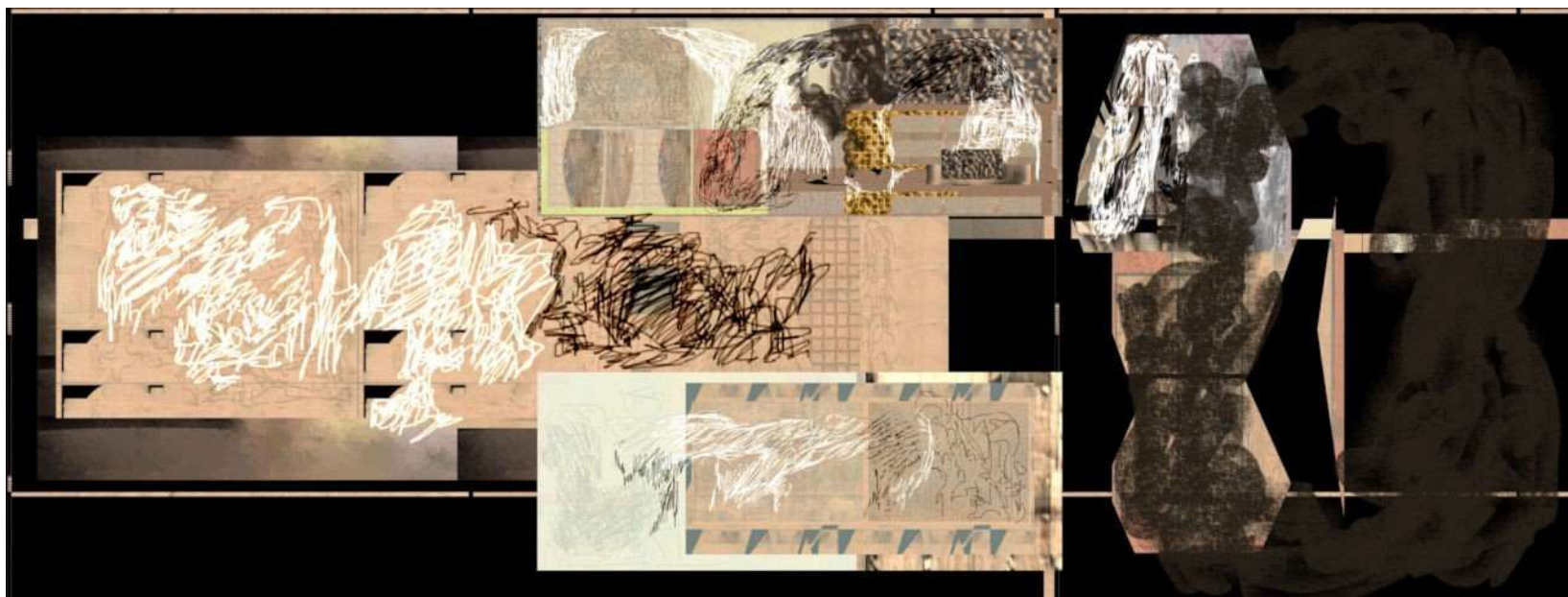


textless bottleneck 2
nonsense easier to explain

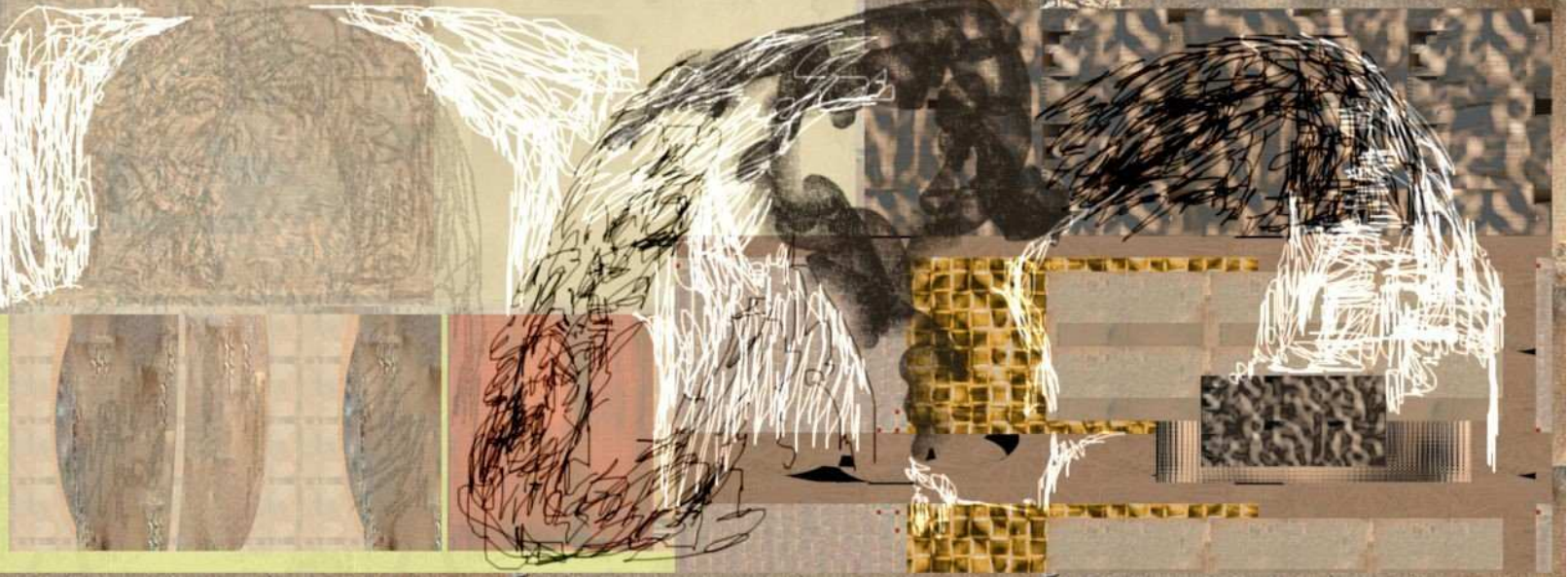


but why explain.
?
you ask

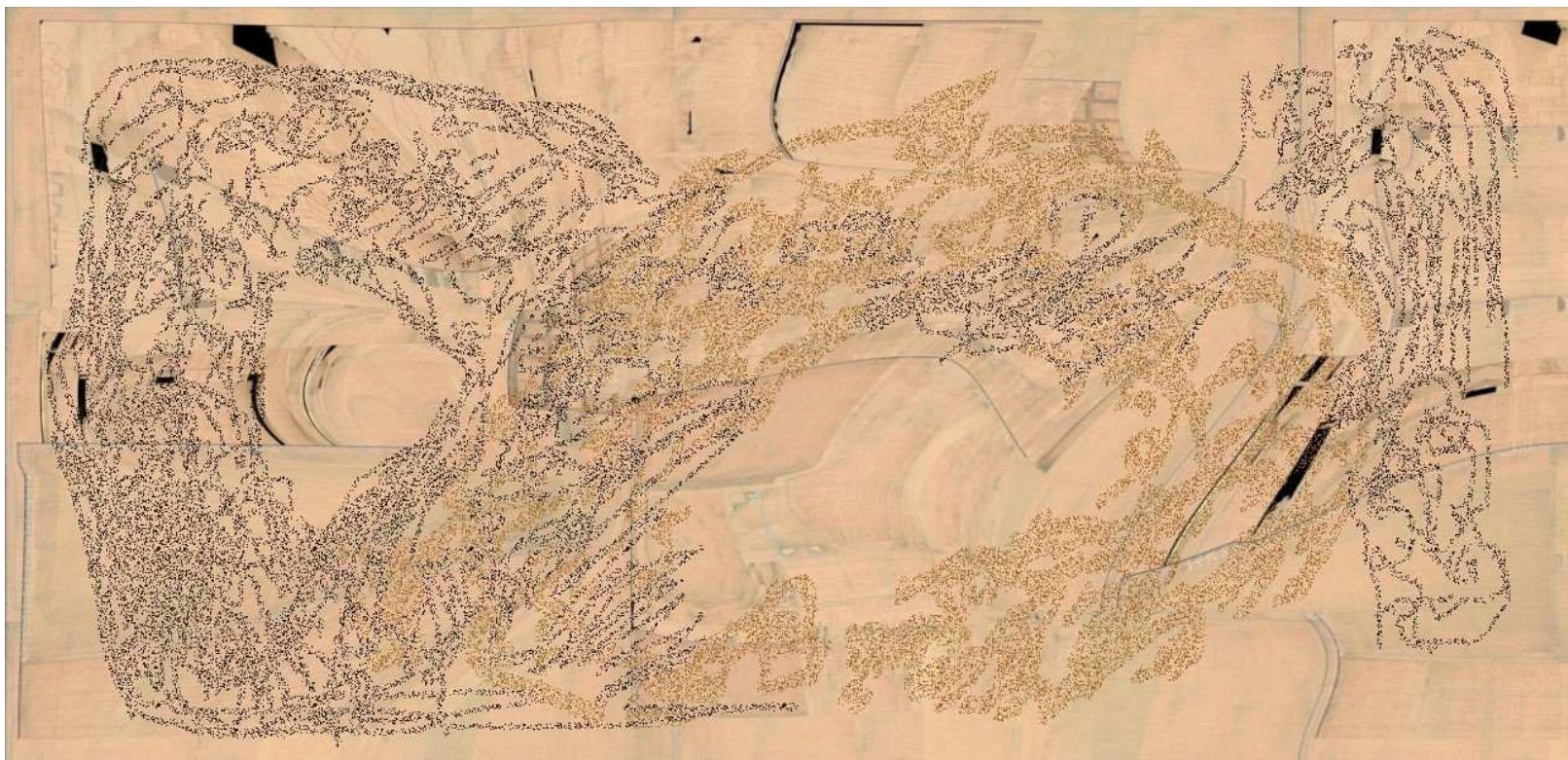
















**PER LIMMING: PSEUDO- LIMERICKS: (4TH PERIOD
TRILOGISMS OF COMPUTER DRAWING AS LANGUAGE)**

**WAS ONCE LEKHA MAN OF LEXIS
WHO IN SUMMHARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL**

Lexima-addendum: lexis=Greek-style- summhara-

Sanskrit drawing conclusions-gel P.I.E- glass or color

- olo=P.I.E. imbrue or Greek-being per finding and
following simulacrae





